

MARCH 15, 1948

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The Art Digest

Vol. 22, No. 12 March 15, 1948

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Single Talk in Boston

SIR: The March 1 issue of ART DIGEST has just reached me and I hasten to express our pleasure with your editorial treatment of the Institute's statement of February 17. It was particularly gratifying to receive such forceful exoneration from the "totalitarian" hue and cry which had been raised. Your interpretation of the matter was wholly correct and, of course, does the Institute the greatest possible service under the circumstances.

The consensus of opinion now seems to be that the proof is in the pudding. We would not have it otherwise; we recognize that words without action are empty indeed, and accept the challenge gladly. Please accept the thanks of the Institute's officers as well as my own for your lucid and objective analysis.

—JAMES S. PLAUT, Director,
Boston Institute of Contemporary Art.

That Little Patch of Blue

SIR: By some hook or crook I never received the Feb. 15 number of THE ART DIGEST. I very much dislike to miss a copy, as I have not missed a copy before in the three years I have been taking your magazine.

—No. 75839, San Quentin, Calif.
ED.: The above number is an alias.

Opposes Evelyn Marie

SIR: Evelyn Marie Stuart's opinions are offensively stupid and bigotted in a childish way. Dementia praecox?

—REUBEN TAM, New York City.

Welcome Words

SIR: My compliments on your unbiased and timely reportage; its such things that make your magazine the excellent publication it is. Keep up the good work; hew to the line and let the chips fall!

—DR. W. G. WATT, Long Meadow, Mass.

Modern Religious Art

SIR: I want to write you what I often feel about your journal (as I search through it for modern religious art) that its riches of information and suggestion are amazing. I admire greatly how consistently definite and persistently wide are your reviews. I especially value your freedom in presenting ideas. Could you print more regional reviews.

—R. F. PIER, Syracuse University.



Alfred P. Sloan, Jr. By John C. Johansen, N.A.

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PEYTON BOSWELL

Comments:

German Treasures in Washington

THIS EDITORIAL is not being composed purposely in an "I told you so" tone, but readers of the art press undoubtedly remember how a distinguished group of our art scholars and authorities—some of them accredited intellectuals—viewed with alarm when the U. S. Army brought to this country 202 old masters found in a German salt mine. The State Department claimed that this was merely temporary protective custody, effective only until Germany established a stable government. The art scholars, ignoring the fact that never in history has America stolen another nation's art, released a self-righteous lament that "two wrongs do not make a right" and practically accused the United States of stealing \$80,000,000 worth of art from the Kaiser Friedrich Museum. Amid the hue and cry the paintings were lodged in the National Gallery in Washington and the *DIGEST* was one of the few voices raised to defend this intelligent procedure.

Now, as of March 6, we learn that the paintings will be placed on exhibition in the National Gallery, from March 17 until April 18, previous to shipping them back to Germany late in April. Upon their return to Germany they will be held in the custody of American authorities pending final peace settlements, or until Russia decides whether there will be One or Two Worlds. According to the *New York Times*, Gen. Lucius D. Clay, American commander in Germany, recently reported that several suitable storage places had been made available in the United States Zone, and the decision was made to return the paintings.

A subcommittee of the Senate Armed Services Committee, headed by Senator Wayne Morse of Oregon, concurred in the decision. It was pointed out that international law requires that art treasures belonging to a belligerent nation and captured during war be treated as private property rather than war booty. Perhaps the Russians who transported the treasures of the great Dresden Museum to Moscow as "reparations" just hadn't read that particular chapter and verse of human relationships.

"At the National Gallery," writes Director David E. Finley, "every precaution has been taken to insure the proper preservation of these great paintings for posterity. While at the National Gallery the paintings have been inspected every day by members of the staff and have been shown only to qualified museum officials."

Many roads will be leading toward Washington come March 17. Among the pictures to be exhibited are 15 paintings by Rembrandt, five by Rubens, five by Botticelli, two by Brueghel the Elder, two by Vermeer, three by Raphael, five by Titian, three by Watteau, five by Jan van Eyck, and other great works by Fra Angelico, Cranach, Dürer, Giorgione, Hals, Holbein, Lucas van Leyden, Velasquez, to mention some of the highlights. You may have trouble with hotel accommodations in Washington, but it will be worth it.

Thus, at last, Americans other than museum officials will be given the opportunity to view these famous paintings. The sad part about the whole business is that we were forced to wait until there was so little time. These old masters arrived in New York on December 7, 1945, aboard the Army Transport *James Parker*; at the time the *DIGEST* asked that they be exhibited across the country at \$1 per, the net proceeds to go to German children, who, from a humanitarian point of view, cannot be held responsible for the deeds of their

fathers. Had the scholars not decided to do good by ideology, instead of bread, this might have happened.

As we pointed out more than two years ago, a painting cannot be worn-out by looking at it. Perhaps it is not yet too late to have these paintings exhibited across the country; judging from the latest newscasts, peace will not come to Germany in the near future and perhaps the powers in Washington will delay the return for another year. Why not write Senator Wayne Morse, Senate Office Building, Washington?

Pulling in Double Harness

LAST FALL, when the art world began to evaluate the effectiveness of the artists working for mutual economic benefit under Artists Equity and the American art dealers re-established their business association, many wondered what would be the concrete accomplishments of strength through union—once the blue-print stage of inspiring objectives had been passed. Now we know. Both organizations, working through separate channels toward the same goal, have more than attained their initial aims. Through their efforts the art market has found a firmer barometer of contemporary evaluation.

What is perhaps most amazing is the fact that the two organizations—representing producer and distributor—have found so much common ground on which to work. Current example is the fact that the Association of Dealers in American Art will sponsor a multiple exhibition of contemporary American art in 15 New York galleries, opening March 22 and continuing through April 3. Participating galleries are Babcock, Associated American Artists, Downtown, Milch, Bertha Schaefer, New Age, ACA, Grand Central, Kraushaar, Mortimer Levitt, Joseph Luyber, Macbeth, Midtown, Pasadoit and Rehn.

It is announced that both dealers and artists will each contribute 10 percent of the proceeds of these 16 exhibitions to the welfare fund of Artists Equity. Without announcement it may be assumed that both organizations have now passed their blue-print stage and are functioning together for the greater good to the greater number in New York art circles. In passing, we might congratulate Artists Equity for confirming its first plank—avoiding partisan politics.

* * *

THAT HAIR SHIRT:—Conscious of what happened to Shostakovich and Prokofieff when they were gently slapped on the wrist by a Soviet bung-starter, Russian painters, examining their work in the light of recent Communist party censure, have uncovered a spirit "of decadence and bourgeois estheticism in their own ranks." So says the *New York Times*, quoting the magazine *Moscow Bolshevik* of Feb. 25. A lively discussion revealed that "ideological errors in the art world were amazingly parallel to those exposed in Russian music." The painters rushed to criticize themselves for veering away from classical Russian traditions, speaking about "the remnants of formalism" and of falsely understood "novelty"—aiming their barbs at Picasso, Matisse and other modern experimenters in the western democracies. Then the critics were attacked and the repentant painters promised to paint bigger smiles on collective farmers.

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THE ART DIGEST

Vol. 22, No. 12

The News Magazine of Art

March 15, 1948

Clark Collection Shown for Charity

FOR THREE AFTERNOONS—April 1st, 2d and 3d—the great Stephen C. Clark Collection will be open to the public. The \$3.50 admission constitutes a donation to the St. John's Fresh Air Assn. Fund. Although this will be but the second time the Collection as a unit has been shown publicly, one has the feeling of having seen it before, so well known are most of the paintings.

As you enter the Clark home at 46 East 70th Street, George Bellows' famous portrait of his daughter, *Lady Jean*, greets you through the door at the back of the entrance hall. This large, brilliantly painted canvas emphasizes a fact which applies to a number of pictures here—although it has been reproduced very beautifully in color a number of times, the original has a richness and a subtlety unapproached by the reproductions. In other rooms and on staircases you will find the equally famous *Stag at Sharkey's* (the lithograph) and *Portrait of Katherine Rosen*, and various drawings and lithos by Bellows.

The first room you enter off the hall will point out another characteristic of the whole collection. Here the Homer *Croquet Players* and Ryder's sterling *Forest of Arden* mingle happily with two Renoir portraits and Corot's early, sharp *View of La Rochelle*: there is no rigid adherence to period or school in either the acquiring or the installation. Rather, the pictures give the comfortable feeling of having been acquired to live with, reflecting a highly cultivated, but unostentatious taste. The portrait of Miss Rosen, mentioned

above, congenially balances Cornelis Janssen's 17th century likeness of a nobleman, and a short flight of stairs has Sir William Orpen's portrait of Mr. Clark at the top, with Copley's unusual, white-faced old lady below.

The Alice-in-Wonderland sensation that this collection evokes is particularly noticeable when you get to a library on the second floor. The large, familiar *La Parade* by Seurat does its best to dominate the room. It would, too, except that the adjoining walls are occupied by Cézanne's *Card Play-*



The Card Players: CÉZANNE

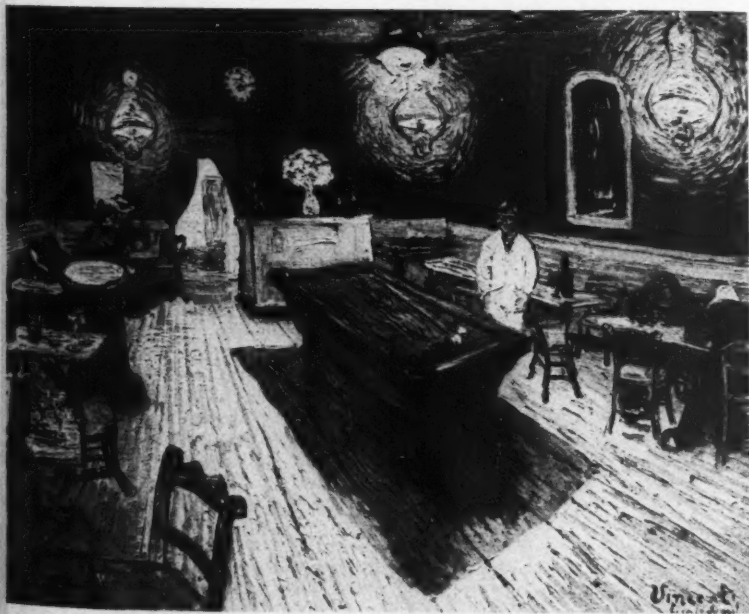
ers and his *Mme. Cézanne in the Greenhouse*, two paintings which play second fiddle to none.

Mr. Clark's generosity in lending his art works to exhibitions, to museums and to be reproduced has given them an air of familiarity. For instance, without looking up the whole story, I can remember the above Seurat at the New York World's Fair; both the Cézannes at Wildenstein's Cézanne show and as illustrations in Rewald's book, *The History of Impressionism*.

Apparently, Mr. Clark is fond of Thomas Eakins; certainly he has an eye for spotting this artist's best: the superb portrait of *Dr. David Hayes Agnew*, surgical-gowned and scalpel in hand; two smaller portraits, both penetrating character studies; the much-reproduced sporting subject, *Will Shuster and Black Man Shooting*; and the large *Lady with Cat*. Other Americans represented are Heade, Eilshemius, La Farge, Morse and Sargent. Nearest thing to "modern" American is Speicher's well-known *Mountaineer*.

On the top floor, in the only room that is primarily a picture gallery, the Collection does become modern, with a decided French accent. Here are important examples of Picasso, Matisse, Braque, Degas and Vuillard, together with Maillol sculpture and the famous *Van Gogh Night Cafe* (the one with the billiard table). I may have omitted here some outstanding paintings, but everyone knows the Collection and when you see it in its native habitat, perhaps you, too, will become dazzled. After all, famous paintings in private homes, such as those that once graced those of Mellon, Johnson, Widener, Bache, and others, have all but disappeared.—ALONZO LANSFORD.

Night Cafe: VAN GOGH



March 15, 1948



Javanese Dancer: JOHN SINGER SARGENT

Some Sargents That Sargent Liked

TEN CANVASES by John Singer Sargent, from his own collection, now in the possession of Mrs. Stevenson Scott, are on view at the Scott and Fowles Gallery. This group illustrates different facets of the artist's work and, apparently, what he prized in it.

The portrait *d'apparat* of the *Duchess of Sutherland* is not only marked by its decorative beauty of elegance of presentment, but as well by that cool, objectivity with which Sargent regarded his subjects. There is no hint in it of the animosity that he is credited with feeling toward his subjects. He has endowed this sitter both with beauty and pride of place, and with an inescapable vitality.

This animation is more emphasized in *The Italian Bell Ringer*, a dark, smiling face set off by the white costume incorporated in a curious, yet well-resolved design. The portrait of *Eleanora Duse*, for which she only granted one sitting, is vague and ephemeral as any presentment must be of her elusive and withdrawn character. A landscape, *Palestine*, possesses that swift summing of up essentials that marks Sargent's watercolors.

Two decorative canvases, *Ilex Wood* and *Pomegranates*, are tapestried weavings of forms and colors into a brilliant expression. *The Mosquito Net*, the figure scarcely emerging from its shelter-

ing covers, illustrates this artist's gift of rendering exquisite textures of white, so delicately modulated that their wide area presents no monotony of effect. *Javanese Dancer*, in its cool hues and emphasis on linear pattern, reflects the character of Oriental art. (Through March 24.)—MARGARET BREUNING.

Morris from Oregon

Carl Morris of Oregon is currently showing his paintings at Pepsi Cola's Opportunity Gallery in New York. Fifth in a series to afford as yet unrecognized artists a chance to show their talents, this exhibition well justifies the gallery's aims as here demonstrated. Morris is a talent to be reckoned with and Director Roland J. McKinney should be proud of his find.

The artist seems never at a loss with his medium nor his concept, a wedding all too infrequently achieved. *The Mirror* is a ghostly essay, semi-abstractly calling to mind the elusive quality that marked the writings of Henry James. The intense palette employed in *Interim* calls for remark as does the exquisite feeling for texture that marks a canvas titled *Fish*.

In so far as how to catalogue the painter, the writer can only refer to the mother who was asked whom the child resembled. Her reply: "He's just himself."—BEN WOLF.

California Watercolors

AFTER A DELAY in travel time which won the exhibition its first distinction—that of having taken 44 days to reach a New York destination from Los Angeles—the exhibition of 118 paintings by members of the California Watercolor Society is now on view at the Riverside Museum, until Mar. 21. This fourth juried annual is an attractive showing that displays both facility with the medium and a more or less consistent approach on the part of the members, that varies from crisp naturalism to imaginative realism, romanticism and a smattering of abstraction, but remains largely middle-of-the road.

Outstanding pictures in a group that is high in skill, include semi-abstract pictures by Jay Stussy and Clinton Adams; Standish Backus' poetic *China Beach*; Ejnar Hansen's fine, sensitive *Farm Boy*; G. Powell Harding's fresh, lyric *Palm Springs Horses*; Josephine Y. Kopenhaver's moody impression, *Wilderness*; Frank Lane, Jr.'s excellent landscape; Dillon Lauritzen's stylized rocks and water in *Low Tide*; Jake Lee's expert *Arroyo Seco Bridge*; Maurice Logan's vigorous *Pacific Winter*; Dan Lutz's strong *Edge of the Forest*.

Also romantic landscapes by J. J. McVicker, Alexandra Bradshaw, Douglass Parshall and Doel Reed; an imaginative composition of church and trees by Rollin Pickford, Jr.; David Scott's well-organized *Across San Francisco*; William Walleit's loose, wet *City*; Tyrus Wong's Oriental *Lost Horse*; Milford Zornes' beach landscapes and works by William Beynon, Eva Dickstein, Leonard Edmondson, Vanessa Helder, Lawrence Hinkley, Fran Soldini, Stanley Wood and Ted and James Couper Wright.

—JUDITH KAYE REED.

Soviets Display Assets

The New York Museum of Science and Industry, 30 Rockefeller Plaza, is showing a double bill. They have an exhibition put on by the Soviet Union and a one-man show by the sculptor Jo Davidson.

The Russian show includes vodka, furs, linen, paper, dried mushrooms, caviar, manganese, graphs, and posters. It is sponsored by the Soviet Embassy and was prepared in Moscow by the Society for Cultural Relations with Foreign Countries to show what Russia was achieving. Mr. Davidson's show is sponsored by the American Overseas Aid, United Nations Appeal for Children.

The combination appeared to be accidental and not entirely satisfactory as display companions. Mr. Davidson is quoted as saying "I can live in the same world with—Nicaragua. This has nothing to do with me. I came here before I knew anything about the Russians being here. What do you want me to do, make a wisecrack?"

Clinton Thomas, director of public relations for the museum, said space was arranged for the Russian exhibition on the same basis as for similar shows by other members of the United Nations. Fifty cents will get you two—until March 30.—S.S.

Saint-Gaudens

THE CENTURY CLUB is commemorating the one-hundredth anniversary of the birth of the sculptor, Augustus Saint-Gaudens, who was a member of this Association and active in its affairs.

Since many of the artist's works are monumental, they are represented here by photographs. But *The Pilgrim* is shown in a full-size cast, a figure that in its vitality of bodily gesture and characterization to which every detail adds, seems a definite personality, rather than the concrete embodiment of an abstract conception of the artist.

Moreover, two distinguished pieces of Saint-Gaudens' oeuvre are prized possessions of this city, the *Farragut Memorial* and the *Sherman Memorial*. The *Admiral Farragut*, on Madison Square, is so familiar to us that possibly we forget what a truly great work it is. The figure stands quietly with no violence of gesture, yet revealing those qualities that distinguished him—latent heroism, an innate gift of leadership, a fine integrity, a reserve of power to be drawn upon.

The medallions and reliefs, shown here, many of them portraits, all possess a delicate adjustment of scale in their different planes. It may be that the artist's early training in cameo cutting endowed him with his exquisite precision of contours and fine relations of one softly-swelling plane with another. The most impressive relief is the large *Shaw Memorial*, depicting the gallant young Colonel Shaw leading his Negro troops, his face determined, yet touched with a presage of his fate. The movement of the marchers, the urge of their rolling drums are felt as an almost palpable sound, while their raised bayonets form a relief of sharp diagonals for the rounding forms.

The famous *Lincoln*, now in Lincoln Park, is shown by photograph. This standing figure with bowed head as though lost in thought is one of the most original and poignant conceptions of the artist, summing up the many facets of a many-facet character as definitely as it sums up the gaunt, awkward form of his physical aspect.

The *Adams Memorial*, in Rock Creek Cemetery, also shown here by photograph, is so amazing a conception that anyone who has ever come upon it in its isolation of greenery will never forget it. The closed eyes, the relaxed pose suggest a reverie. Whatever symbolism is intended, it is certain that something of the infinite and eternal is conveyed by this beautiful, yet awesome figure.

The exhibition has been arranged by the sculptor, James Earle Fraser, a one time pupil of Saint-Gaudens, and later his assistant. It continues until April 31.

—MARGARET BREUNING.

New Age Sponsors

The New-Age Gallery is holding its annual Sponsors' Show with works by about 50 artists on view through Mar. 20. Visitors to the exhibition and benefit sale will have the opportunity of contributing a \$1 to the gallery, entitling them to a chance at three prizes. First prizewinner will be able to choose \$400 in works, second, \$200 and third, \$100.



Ballet Espanol: EDOUARD MANET

Reviewing the Iberian Realism of Manet

THE MANET LOAN EXHIBITION at the Wildenstein Galleries amply illustrates the artist's progress, from his early copies of old masters during his journeying through Europe, and the direct impact of his viewing an exhibition of Velasquez in Manchester. The effect of this contact had a profound influence upon him, evidenced not only by the cool, even diffusion of light in subsequent canvases and their range of sober tones interspersed with accents of brighter notes, but it further confirmed one of Manet's natural predilections for the direct painting of what he saw in a subject and not what he knew to be involved in it. Velasquez' work also encouraged him to free himself from subservience to subject matter, strengthening his conviction of his right to concentrate on pictorial rendering.

Manet was direct heir to Courbet's

Adams Memorial: SAINT-GAUDENS
At Century Club



realism in his rejection of the splendor of color of the Romantics and the formality of the Classicists and accepting Courbet's choice of subjects in touch with contemporary life. But while Courbet retained much of Old Master technique in his reliance on a chiaroscuro of dark and light masses for relief and on tonality for unity of ensemble, Manet's innovation of depending on the unifying effects of light and ambience of atmosphere in his composition succeeded more fully in representing the real character of natural objects.

Manet's early realism is illustrated here by such canvases as *Reading Man*, retaining an Old Master background, or *Portrait of Madame Brunet*, modelled in broad flat planes of sooty black and chalky white that suggest Daumier. But the important influence upon his work in his formative period was his intensive study of the works in the "Spanish Museum," attached for a time to the Louvre, and his later absorption in the Louvre's Spanish collection. He had a natural affinity with the racial spirit of this art, with its harshness of color, its swiftness of attack and even with its brutal accents of realism. This influence was heightened by the advent of a troupe of Spanish dancers in Paris, whose allurements of costume and exotic figures are presented in *Ballet Espagnol* or the delightful tondo, *Spanish Dancers*.

Goya, Ribera, even Murillo, are reflected in Manet's formative period, but of course, more strikingly, Velasquez. While the *Praying Monk*, an early work, suggests the harsh austerity of Zuburan, *The Spanish Singer*, an even earlier canvas, is almost pure Velasquez. It also reveals Manet's individual composition, determined solely by a motive of decoration.

It was inevitable that Manet's preoccupation with light should lead him into the new tenets of luminism, as the vogue for Japanese prints with their high horizon line and flattened sil-

[Please turn to page 35]



Portrait of an Unknown Man: GILBERT STUART

Early Portraits Highlight Stuart Show

GILBERT STUART once was asked why he didn't sign his paintings. His reply has become classic: "I sign them all over." While this bit of bravura is well justified by the portraits done after his return to America, it is not so applicable to those done during his 18 years in England and Ireland, and infinitely less to those rare pictures of his youthful Newport period. It is for these infrequently seen earlier paintings that the exhibition of Gilbert Stuart now at the Harry Shaw Newman Gallery is notable.

There is a likeness of Robert Stoddard, Jr., which depicts a stiffly posed young man. It is painted with a sharpness and honesty that recalls Earle or the early Copley more than the suavity of the familiar Stuart style. Stuart's sure way with the translucent pinks of flesh tones, which were the despair of his teacher, Benjamin West, and of Copley, are absent in this painting. Instead the complexion has a yellowish cast. The shadows are in umber, instead of the clear pearl-greys that were Stuart's hall-mark. The mouth is sharply and heavily painted, although the outstanding stylistic characteristic of every later Stuart is the almost imperceptibly suggested lips.

Then there is *The Old Stone Mill at Newport*. It is painted on an oak panel in a manner suggesting the early 19th century, but it was once in the possession of Stuart's daughter, Jane, and the stone tower is pictured intact, whereas the British blew the top off

the actual building during the Revolution. Now the 19-year-old Stuart sailed out of Boston in the summer of 1775 (missing the Battle of Bunker's Hill by one day), so it is opined by several experts that he painted the mill about 1770. There being no other landscapes by Stuart with which to compare it, it is difficult to tell.

While in England, Stuart developed a suave and fashionable portrait style, but one which sometimes suggested Gainsborough or Hopner or Romney (indeed, many of his canvases in Britain have long since assumed such authorship). When he got to Ireland, however, he developed a personal and dashing style (whether because of the environment, or maturity, or comparative freedom from creditors, is hard to tell). In the present Newman Gallery exhibition there are several beautiful portraits of the artist's British period, of which the most unique is the portrait of an unknown Irish barrister, painted with a bold dash and salience of brushwork that is rare for this era, even in Stuart's work.

Stuart's last period (Boston, 1805-28) is well represented by a few choice and charming portraits. These canvases emphasize a fact that is frequently lost sight of: that despite his spectacularly facile technical ability, he was equally a penetrating portrayer of character. Although they are "signed all over," the sitters maintain their individuality as personalities, aside from being Stuart characters.—ALONZO LANSFORD.

Miro Mural

THE SAVANTS, Lewis Mumford in particular, have been doing a considerable amount of complaining about the old-fashioned, not-so-functional-after-all type of modern architecture as exemplified in Rockefeller Center, and, now, the similar plans for the United Nations headquarters in New York. We hope that Mr. Mumford will be able to go to Cincinnati and give us his considered and informed opinion on the new Terrace Plaza Hotel when it opens next summer, for, judging from the advance notices, the structure should be as practical as it is revolutionary.

For one thing, this 400-room hotel, designed by Skidmore, Owings & Merrill, will have its lobby, a summer dining room and winter skating rink, and the main dining room on the 8th floor, for the very good reason that the seven lower floors are designed as department stores for Bond and J. C. Penney.

A most unusual feature of the hotel—and the point of this story—is the commissioned art work. This includes a Calder mobile which will "jyre and gimbel" in a 15-foot circle, hanging in the lobby; 1,080 square feet of line drawings wherein cartoonist Saul Steinberg presents life in Cincinnati as he sees it, which will decorate the main dining room; and an 8½ by 32-foot mural by Miro, destined for the more intimate Gourmet Restaurant on top of the building.

If the rest of the hotel lives up to the Miro mural, being given a New York try-out at the Museum of Modern Art until April 4, Mr. Mumford's outlook on life should brighten appreciably. It will curve around the wall of a circular, glass and metal room where a maximum of 56 people can have their cocktails and French food at ease, and it is impossible to think of more perfect "incidental music" for such pursuits. In fact, it is such a natural that it is something of a shock to learn that this famous Spanish modernist has never done a mural before. His style is as well adapted to the decoration of modern walls as were the prehistoric drawings on the caves of his homeland.

This mural is typical Miro, amusing, gay and charming both in color and design, as insinuating as it is unisistent. The elfin white magic, the nursery-rhyme-fable "personages" and animals can be taken or left, as the spirit moves one. As Michel Leiris once said of another of his pictures: "There is nothing to explain about this painting which, in itself, explains nothing."

Incidentally, the artist, who has now returned to Spain, had a terrible time finding a New York studio large enough to spread out 32 feet of canvas.

—JO GIBBS.

Masterpieces in Iowa

The splendid exhibition of 30 Masterpieces from the Collection of the Metropolitan Museum, which drew such record-breaking crowds to the Dallas Museum during the Texas State Fair last Autumn, are now on special loan to the School of Fine Arts of the State University of Iowa, through March 31. Will Rosa Bonheur's *Horse Fair* again prove the popular favorite, against the competition from Bellini, Crivelli, Titian, Cranach, Bosch, Brueghel, Rubens?

Earlier Americans

PAINTINGS BY AMERICANS, at the Babcock Galleries, might well form a source of information for the young contemporary artists, who consider that all important American art came into being after the Armory Show. Aside, however, from this theme of enlightenment, the exhibition is a rewarding experience, including high spots of achievement by many of the older artists. And, if one must have special inducements to visit a delightful showing, it also includes two rare works. One is a portrait, *Mrs. Searight* by Eakins, coming only recently from the family's possession and never previously shown. It portrays a middle-aged woman with no pretensions to beauty, but with a strong intelligent face. The almost sculptural mass of the finely modelled head is relieved by the gauzy, tissue of the folds of the dress.

The other rare item, never before shown in the East, is a watercolor by Winslow Homer, *Trees in Autumn*, painted in 1878, apparently directly from nature. It reveals Homer's absorption in light and color at that period, and is remarkable for its brilliance of color and freedom of treatment.

A small landscape by Ryder suggests the environment of his New England boyhood; it is imbued with poetic feeling, yet is robust in its soundness of forms. Robert L. Newman's *Mother and Child* is a two-figure canvas in which the forms are wrapped in an ambience of mystic light that seems as much to emanate from them as to enfold them. Twachtman's *Brook in Winter* reveals his intimate study of nature expressed in delicate modulation of translucent tones and subtle patterns of light. Weir's *Connecticut Landscape* is an idyll of a whole countryside symbolized by this little glimpse of it.

One of Davies' romantic canvases, *Autumn*, is an imaginative creation of a dream world in which the nude figure of the foreground appears consistent with the fantasy of the tenderly glowing landscape. Lawson's *Harlem River in Winter* is witness to his appreciation of the latent beauty of a commonplace subject.—MARGARET BREUNING.

Autumn, Enchanted Salutations: ARTHUR B. DAVIES. On View at Babcock



March 15, 1948



Motherhood: LASAR SEGALL

New York Evaluates Segall of Brazil

PROBABLY THE LARGEST one-man show of the season, and undoubtedly the one accompanied by the most official fanfare, is being accorded Lasar Segall of Brazil, at Associated American Artists. Sponsored by the Uniao Cultural Brasil-Estados Unidos, our State Department and museum directors, and formally opened by the Brazilian Ambassador, the exhibition is a retrospective covering about 20 years work in three media, with a fourth, sculpture, represented by large photographs.

For all the range in time, size, subject, media and the artist's own background, this is a strangely homogeneous show. Segall was born in Vilna, educated in Germany where he was an ardent young Expressionist along with Kokoschka, Dix and Marc, and went to Brazil to live in 1923. The influences of all three places mingle in his oils—which also might be divided into three parts—laced together with a per-

vading consciousness of and sympathy for the ills of mankind. Even the lyrical little Campos da Jordao landscapes are suffused with gentle melancholy.

A half-dozen mural-size paintings deal very directly with suffering. The enormous *Emigrant Ship*, an extraordinarily adept and moving work with hundreds of huddled, bewildered refugees in the prow of a boat which cuts diagonally across the canvas, might represent all the persecuted people who fled the Nazi terror. Actually, it is the direct result of a portfolio of etchings started in 1923, and the etchings are there to prove it. The grisly *War*, the triptych *Concentration Camp* with its cadaverous figures, and *Pogrom*, which made such an impression when first shown here eight years ago, also are powerful and unforgettable pictures. Yet, even these have a detachment and a beauty of execution about them that mitigates sheer horror.

In turn, the still lifes and figure pieces, utilizing the same subdued palette, have an age-old sadness about them. Among these, *Motherhood*, *Studio Corner*, *The Girl with the Long Hair*, *Reclining Girl* and *Profile of Lucy* (reproduced in the Mar. 15, 1940 DIGEST) will remain long in one's memory.

The exhibition, which closes here on April 3, was arranged by Estelle Mandell when she was in South America last year. It will be shown at the Pan American Union in Washington in May, after which a museum tour is projected.—JO GIBBS.

Peter Grimm Appointed

Grand Central Art Galleries announces the election of Peter Grimm, president of the Chamber of Commerce of New York State, as vice-president at a recent meeting of the Board of Trustees of the Galleries. Harold Ray Jackson has been appointed manager of the Department of Modern Art.



City: FRED CONWAY
Artists West of the Mississippi

Regional Annuals

NORTH, South, East and West—all over the nation and spreading into Canada this month, are annual exhibitions sponsored by artists' organizations and museums. Some are open competitions, national or regional; others are hand-picked; some are confined to one medium, others encompass many; some lean toward the modern, others toward the traditional, but all attest vital interest and activity in art.

North of the Border

North of the border, the Ontario Society of Artists opened its spring exhibition on March 6 at the Art Gallery of Toronto. The Society has fostered the development of art for 76 years, and, as the oldest society in Canada, continues to wield considerable influence on Canada's artists and public. The Society prides itself on the fact that "From the very beginning it has welcomed to its exhibition the work of thousands of young artists anxious to test their efforts by higher standards. The Society has been a host to the adventurer and experimenter, to the modern as well as the academic. In it the rebel and the orthodox have found a meeting place, and within it other societies have been born."

The current exhibition comprises 124 pieces selected from some 500 entries. A \$500 award went to W. Hawley Yarwood for *Bull*; A. J. Casson took \$500 with his *Summer Morning*; \$500 was awarded to D. Mackay Houstoun for *West York*; H. S. Palmer won \$500 for *After High Water*; and William Winter took \$100 for *Kids on a Curb*.

In Montreal, the Art Association went out on a limb on the other side of the tree. They say: "An entirely fair and satisfactory method for selecting an exhibition to represent the best efforts of a large community of artists has never been invented." Then they go on with "For the 65th Annual Spring Exhibition, the Art Association has departed from the practice of the last few Annuals and has chosen a jury entirely of critics." The critics selected were H. O. McCurry, Paul Rainville, and

Robert Tyler Davis for one division, with Maurice Gagnon replacing Mr. Rainville in the other division.

Prize awards of \$150 each were won with oils by Albert Rousseau, for *Portrait (Roland Chenail)*, and Alfred Pelan, for *Pot a Tabac Automatique*. Among the watercolors, Campbell Tinning, with his *San Giovanni in Romanga*, and Goodridge Roberts, with *Clouds over Georgian Bay*, each won \$100.

Jury Gets Tough

Painters Max Weber and Jack Levine, and Sculptor Leo Steppat proved to be a severe jury for the 16th Annual Maryland Artists' Exhibition, which will be on view at the Baltimore Museum until April 4. After rejecting more than 90 per cent of the entries (999 out of 1,100), they issued a joint statement, in itself a highly commendable step in the direction of clarity: "There is considerable potential talent among local artists, but the basic issues of what makes up good art, independent of its being modern or not, are largely misunderstood." They also suggest that the artists "formulate a more intimate friendship with and understanding of the ancients" so as to digest fully the traditional backgrounds from which contemporary art stems.

There was no difference of opinion among the jurors on the \$500 Grand Prize. Reuben Kramer's bronze sculpture, *Seated Girl*, was selected immediately and unanimously as the outstanding work in the show. Other awards, presented at the opening by Director Adelyn Breeskin, went to Haywood Rivers' oil, *The Tailor Shop* (Hutzler \$50 prize for outstanding work in any medium); Omar Carrington for *Way-side Station* (Guild \$50 prize for oil painting); Helen Beihl for *The Bowl* (Guild \$35 prize for oil painting); Karl Metzler for *Little Man* (Martin \$25 prize for oil painting displaying best draftsmanship); and Marguerite Bur-

Seated Girl: REUBEN KRAMER
Maryland Artists Annual



The Girls: R. YORK WILSON
Ontario Society of Artists

gess' oil, *Sandpiper* (Junior League \$25 award for any medium). The Baltimore Museum Purchase Prize, chosen by the Museum's Committee on Local Art, and the Popular Prize, will be announced later.

Artists of Georgia

The Association of Georgia Artists completed its 19th annual exhibition at the Fine Arts Gallery of the University of Georgia on March 15. Thomas Munro, juror, stated in part: "The task of selecting entries to be included in the exhibition and that of awarding prizes has been extremely difficult because of the high average of the works submitted. Even among the entries for which there was no room in the exhibition hall, there was a great deal of merit. Apparently, Georgia artists are not content to follow any single established groove but are working along a great many different lines of personal expression."

Annie May Holliday won \$250 for her landscape *Elkins*. Elizabeth Hall received \$100 for *The Snow Man*, as did Lamar Dodd for *The White Wave*, and Howard Thomas was awarded \$75 for his *Monkey with Grapes*. Other winners were Mary Leath Thomas, Charles B. Johnson and Gwyn Ferris.

Ohio Valley

The six-state Ohio Valley Oil and Watercolor Show, sponsored by Ohio University, announced the first prize winners in their 6th Annual. W. Campbell Marsh and Robert Gardner. Selected by Clarence H. Carter, Anna W. Olmstead, and Dr. Justice Bier, the show attracted 283 entries of which 121 were shown. Carter judged the prizes. Second and third prizes in oils went to Robert Kiskadden and Karl Richards. The water color division saw Nick Voglein and Marion T. Gatrell receiving second and third prizes, respectively.

West of the Mississippi

Fourteen western states contributed 76 paintings for the 10th annual Artists West of the Mississippi show at Colorado Springs Fine Arts Center, which continues through April 11. Fred Bart-

lett, Arts Center curator, who assembled the show, stated that this is the largest since the annual was organized in 1935, and that it "continues to stress the national trend toward non-realistic painting, particularly as demonstrated in the work of artists who are teaching in State universities like Iowa, Texas, Wyoming, Oklahoma and New Mexico."

Bartlett finds this trend less pronounced on the Colorado, Kansas and Nebraska staffs, but "growing with the addition of younger members to the faculties of these three schools." Just a few of the nationally-known painters represented are Jean Charlot, Herbert Bayer, Georgia O'Keeffe, Andrew Dasburg, Rico Lebrun and Dan Lutz.

Northwest Printmakers

According to Frieda Portman, "a strongly modernistic and colorful show marks the 20th annual international exhibition of contemporary prints sponsored by the Northwest Printmakers at the Seattle Museum, until April 4."

Purchase prizewinners are *Pieta* by Mauricio Lasansky; *Gray Landscape*; *The Gesture* by Emilio Amero; *Desert Bird* by Charles Cecil Pollock; *Transition* by Don Steward, and *Image* by Duncan Stewart. The Evergreen State Award for the best print on a Washington theme was won by Douglas Murray for *Seattle Composition*.

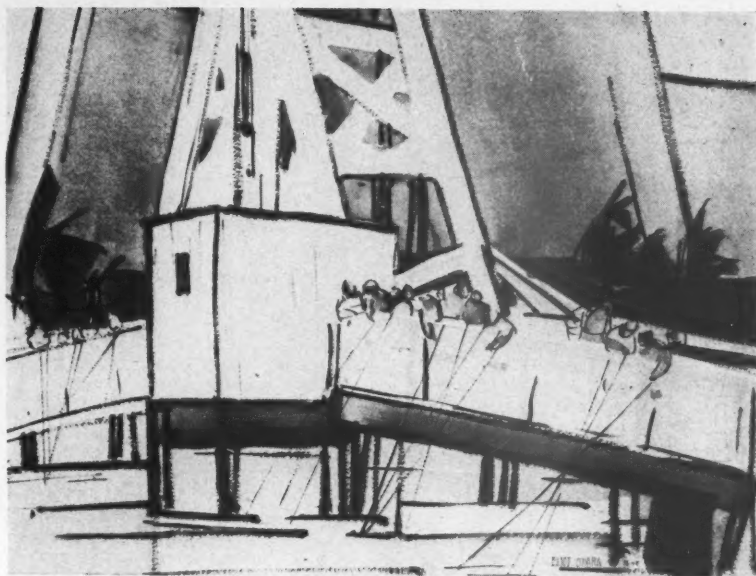
The jurors who picked nearly 200 prints from 700 entries were James Edward Peck, Eugenie Raymond, Glen Alps, Paul Copeland and Richard Fuller.

Bobleter Advances In Second Show

LOWELL BOBLETER'S second and current exhibition at the Luyber Galleries reveals marked progress, in increased richness of pigment and textures and more subtle brushwork. In subject matter, Bobleter (who is curator of the St. Paul Gallery & School of Art, president of the Minnesota Artists Association and the St. Paul Society of Artists), retains his major interest in the rugged landscape of his native Minnesota, which he presents with ever-fresh interest and drama.

Distinguished among the 20 paintings in the show are *The Village of Iceberg Mt.*, a well-defined presentation of the curious setting of mountain, land and water; *Minnesota Winter*, in which the midnight blue of the sky is skillfully contrasted with the greener blue of the water and snow shadows in a difficult color arrangement; *The Rock*, a large and vigorous canvas of rock and water, and the smaller *Gull Rock*. In the imaginative floral piece, *Ghost of Yesterday's Bouquet*, and the small industrial landscape, *Dead Industry*, Bobleter indicates that his next exhibition should reveal greater ease and freedom in the handling of a broader palette, a progress probably slowed down in his case as much by the influence of long years as by a black and white artist as by personal preference for limited color schemes.

—JUDITH KAYE REED.



Bridgework: ELIOT O'HARA. Paley Watercolor Award

Florida Artists Open Strong Regional Show

WEST PALM BEACH:—Perhaps it was the change in environment—from the wintry blasts of 57th Street and the tribulations of the Long Island Rail Road to the balmy breezes of the Palm Beaches—but this juror found the 30th annual members exhibition of the Palm Beach Art League far above the average of regional shows. Housed in the beautiful Norton Art Gallery until March 28, the exhibition contains a high percentage of creative and professional efforts, demonstrating the vital influence the Norton institution has had upon its region—particularly the generosity of Ralph H. Norton and the efficiency of Director E. R. Hunter.

For some years this exhibition has been emerging from a strictly local show into Florida's leading annual, with nationally known entrants. This made it all the more difficult for the jury of awards, composed of Hugh F. McKean of Rollins College, Dudley R. Stokes, talented watercolorist, and this

art reporter, to arrive at our decisions. On a warm, sunny Friday morning in late February, we carefully examined 167 works by 110 artists, using a point scoring system instituted by Carrie V. Knapp, exhibition chairman. There was occasional argument, but little compromise. For example: in the sculpture section Ann Weaver received 15 points out of a possible 15, and then was voted second position for her second entry with 14 points (see cut).

Minna Citron of New York, Paris and Florida won the first oil prize with her humorous comment on humans, entitled *Little Monkeys* (her watercolor done in the New Look she acquired in Paris last summer missed the ferry). Honorable mentions went to Richard L. Merrick (for *Quiet Backwater*) and Mountfort Coolidge (for a romantic *Evening*). The prize for the best Florida subject in oil was won by Victoria Hutson Huntley, noted etcher, for *Tone Poem, Sarasota*. Her closest competitors were Frances N. Vosseller and Stella M. Perkins.

The watercolor section was even harder to judge, since the level of quality was higher. Eliot O'Hara, guest instructor at the Norton School, was the winner of the Goldie Paley award for the best Florida subject for his calligraphic semi-abstract called *Bridgework*. Incidentally, O'Hara, when he surveyed the burned ruins of his Maine art school last summer, forgot the 16 years of labor going up in smoke, calmly sat down and did some sketches; he is now concentrating on portraits.

Voted the best watercolor was a striking picture of *Ontario Wheat* by Hilton Leech of Sarasota. His other entries were almost as good. Honorable mentions in watercolor were voted to Amalia Pearlman, Mildred W. Pelzer, Chester J. Tingle and Minerva Goldsmith.

The graphic art section was small but unusually strong. Reynold H. Weide-

[Please turn to page 35]



Three Widows: ANN WEAVER



Three Punchinellos Around a Cauldron: TIEPOLO

Fine Old Master Drawings Displayed

ORIGINAL DRAWINGS from Bruegel to Cézanne are now on view at the Schaeffer Galleries in New York. So rich and varied is this microcosmic cross-section of the heritage of great drawings left to us by the masters that it is difficult to begin. For, though one taste might prefer a particular school or period to another, these examples are all of highest quality and a joy to behold.

Take for example Tiepolo's cartoon for his fresco *The Meeting of Anthony and Cleopatra*. Into a small area the artist has crowded three heads thus forging a powerful organic composition, a masterful feat as here seen. A tiny Guardi *Landscape with Figures* transcends its actual dimensions and in reproduction one might think it many times its actual size. Also in the Italian examples is a *Study of a Warrior* by Redi, a drawing of rare sensitivity.

Turning to the Dutch and Flemish

Cavalier Holding a Carrot: DEL MAZO
At Delius Gallery



Schools, outstanding is Pieter Bruegel the Younger's studies for illustrations of Flemish proverbs. The paper, deftly touched with pen and bistre, is crowded with Bruegel's familiar satirical fantasies. Two superb Rubens efforts are *Stag Hunt with Dogs* and *Studies of a Nude Child*. The latter is a study for the Louvre's famous *Madonna of the Innocents*.

The French are well represented, including several charmingly decadent Bouchers, a tongue-in-cheek Jacques Callot, and in the more contemporary department, a Cézanne sketch for his painting, *Reflects Dans l'Eau* in which the painter with a slight watercolor wash has suggested profound space and weight. The sketch for Renoir's *La Danse a la Champagne* (in the Boston Museum) affords an interesting sidelight on the artist's thorough approach. Before leaving the French department mention must be made of Lanneau (early 17th Cent.) and his *Portrait of a Woman*. Let it suffice that is undoubtedly as fine as a Holbein.

A magnificent show not to be missed. To continue until March 31.

—BEN WOLF.

Albany Drawing Annual

This is "background" year for the Albany Drawing Annual, the eighth installment of which will be on view at the Albany Institute of History and Art through March 28. Most of the 26 examples shown were done before the War between the States, and they include landscape studies, portraits, interiors and studies for paintings and murals. The drawings were selected to show outstanding examples of the various techniques and media used by early American artists rather than the best ones.

Notable works are a tight pencil portrait by John Watson; Leutze's free, cartoon-like study of Eastman Johnson; two widely differing works by Weir; Whistler's quick, impressionistic crayon portrait of Swinburne, and a group of pencil landscapes by the Hudson River School.

Great Draftsmen

THE DELIUS GALLERY marks its debut on Fifty-seventh Street, with a showing of old and new drawings, reaching back from the sixteenth-century to the contemporary moment and reflecting a wide variety of racial traits, technical procedures and esthetic viewpoints. From the vast array of more than fifty items, only a few may be selected on a basis of personal predilection.

A watercolor, *Little Village*, by Abraham Bloemart in its pleasing delicacy of tones and air of pastoral simplicity is a decided contrast to Luca Cambiaso's amusing *Flying Putti*, whose heavily-contoured, plump forms scarcely suggest any power of flight, and to Jose' de Ribera's lean, ascetic figure of *St. Hieronymus*. Yet all these works were carried out in about the same period of the sixteenth century, all attesting in turn the ingenuous naturalism of early German art, the classical influence in Italian art and the harsh vehemence of Spanish realism.

Aside from two fascinating caricatures and a portrait, Giovanni Tiepolo's study of a hand in red chalk, denotes on what solid basis of structure his fantastic foreshortenings of figures depended. It is somewhat paralleled by a paper of pen and ink drawings of legs and arms, by Delacroix, whose intensive study of anatomy is well known.

Landscape, by Marco Ricci (not to be confused with his brother, Sebastiano) is carried out in pen and wash. It is a romantic fantasy of landscape, in which only a few definite forms loom out of the gray veils of mist rolling over an almost panoramic scene. It is not difficult to hazard where his contemporary, Guardi, drew his poetic feeling after viewing this work. Guardi, himself, is represented by two delightful gouaches of Venice, sharper in tone than his canvases.

Among the Dutchmen, Franz Hals contributes a study for one of his famous canvases in Haarlem, a group of rather stolid uninspiring figures. But the artist's swiftness of execution and freshness of vision endow these sober figures with vitality and characterization. There are two drawings by Rembrandt, which should be commented upon, if anything new could be said about the magic with which this artist, with a few lines and a wash of color, evokes the very essence of life.

Among the Frenchmen, Fragonard's sanguine, *The Adoration*, reveals his consummate draftsmanship, a brilliance of virtuosity so often wasted on negligible subjects. *Lady in a Ball Room*, by Guys, is clear enchantment.

Among the later artists must be cited Robert Delauney's cubistic *Eiffel Tower*; Augustus John's *Family Group*, executed in his masterly draftsmanship; Henry Moore's *Studies of a Woman in Gray*, in which sculptural forms are evolved in a network of intricate lines. Braque's handsome *Nature Morte*, black chalk, seems to demand color for its complete fulfillment. Dufresne, Valadon, George Grosz, Lyonel Feininger, Dali, Klee, and of course, Picasso, are among other contemporaries represented in so large a showing that this casual notation does it scant justice. (Until April 2.)

MARGARET BREUNING.

The Art Digest

Bernard Remembered

PAINTINGS by the late Emile Bernard, artist friend of Van Gogh, Gauguin and Cézanne who was once an equally prominent member of the post-impressionist group in France, are being shown in a first American exhibition, at Knoedler & Co.

Bernard, whose long career ended as recently as 1941, when he died at Pont Aven at the age of 73, is represented by few pictures in American collections and if his name is familiar to younger artists and critics, he is probably remembered only as the correspondent of Van Gogh, whose illuminating letters to Bernard were published by the Museum of Modern Art in 1938. There are many reasons for the practically total eclipse of the artist, some of which are well indicated in the Knoedler show, which comprises 15 paintings recently purchased in Paris from Bernard's estate.

For one thing the exhibition resembles nothing so much as a group show and if the artist had adopted pseudonyms for his paintings, as he did for his published poetry, few art researchers would have been tempted to challenge the multiple identifications.

By the time he was 20, Bernard had formed a friendship with Van Gogh and through him, with Gauguin, a relationship that was to drag on, according to Gauguin's biographer, "through many argumentative and acrimonious years—a comedy of assertion and denial in the responsibility of who had, in fact, influenced whom." It seems to be established by comparative dates and letters that Gauguin, though the more talented of the two, borrowed much from Bernard. In 1889 the two painters organized an exhibition of a group later known as the "De Pont Aven" with Bernard exhibiting 23 paintings. A few years later Vollard met Bernard and bought most of his early work.

Bernard's relationship with Van Gogh was less disturbed by jealousies. Van Gogh criticized honestly but with serious respect and affection the latter's work while Bernard later helped Vincent's brother Theo edit their letters for publication and was responsible, as well, for Van Gogh's first Paris exhibition.

One of the earliest paintings in the exhibition, dated 1887, is Bernard's portrait of his grandmother, a striking, colorful portrait that is akin to Van Gogh's studies of the period and which was, in fact, requested by and given to Van Gogh in one of the artists' common trades of their pictures. Three years later he painted his self-portrait (reproduced) which has little in common with this earlier painting. Just after the turn of the century the influence of Bernard's meeting with Cézanne is evident in such work as the charming *Landscapes with Three People*, warm-toned, lyric paintings of nature far different from his 1897 *Still Life*, that is pale, dry and coolly classic.

The new freshness and lyricism was short-lived, however when he turned to the old masters and a determined classicism; soon became that rarely successful figure, an artist willfully painting against the stream of his time. (Until March 27.)—JUDITH KAYE REED.



Tobias and the Angel: SALVATOR ROSA

Presenting Salvator Rosa, Early Romantic

NOW THAT THE THEORIES and affections of modernists in art, with their emphasis on problems of formal composition and color, have become so well-established that there is no longer any need to reaffirm exclusive rightness of their aims, leaders and precursors, there will probably be a series of re-evaluations of Old Masters whose works will once again seem especially congenial to the times. Such an artist is Salvator Rosa, 17th century Neapolitan painter and pioneer romantic, who is currently being given a first American exhibition, at the Durlacher Galleries.

Versatile as the traditional Renaissance artist, Rosa was also an engraver, playwright, poet and musician; but despite these activities he could exclaim: "How I hate the sight of every place that is inhabited," and did indeed live with brigands in Sicily for a time, where he painted the men and their rugged landscape with a brooding grandeur and theatrical homage.

Nearly all the paintings in the cur-

rent exhibition are landscape compositions, Rosa being represented in this country by few battle scenes and religious paintings. Included are the *Lake Surrounded by Rocky Mountains*, one of three canvases lent by the Ringling Museum, a handsome painting; *Tobias and the Angel*, lent by the Wadsworth Atheneum; the small *Night Scene with Figures (Banditti)*, also from the Atheneum, that is dramatically lit to reveal the plotters; and *Argus and Io*, from the Nelson Gallery of Art.

These are all related in handling; impressive landscapes with figures in which strangely feathery branches surge forward from their grotesque tree trunks, mists shroud distant mountains but light permits those in the foreground to reveal the grandeur of the rocky countryside, while above everything there are clouds which roll and heave in an active sky.

A "presumed" and if so, early *Portrait of the Artist as a Poet* does not seem to belong to the exhibition. For beyond sharing nothing with the splendid self-portrait in the Metropolitan Museum (unfortunately not available for this show), it is weak and flat despite its picturesque pose.

Perhaps one of the most astute criticisms of these paintings was made more than 175 years ago by a fellow artist, Sir Joshua Reynolds, who wrote:

"What is most to be admired in Rosa is the perfect correspondence which he observed between the subjects which he chose and his manner of treating them. Everything is of a piece; his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures."

Presented at a time when the work of more and more American painters falls under the classification of romanticism, this loan exhibition will probably arouse more sympathy than it would have, say, only five years ago. For Rosa's great contribution, despite the varying estimates it has received through the centuries, has been that he ably led the way to a new, romantic view of the world. (Through March.)

—JUDITH KAYE REED.



Self Portrait: EMILE BERNARD
On View at Knoedler



Disintegrated and Reanimated: MORRIS GRAVES

Morris Graves Formalizes His Mysticism

CHANGE, which seems to be more the rule than the exception these days, marks the new work of Morris Graves, to be seen at the Willard Gallery through the month. In this case, the change is comparative rather than absolute. His fundamental mysticism is more strongly in evidence than ever, but it has been formalized both as to idea and presentation. The little blind birds and webs of dreams that were his personal symbols of the eternal struggle of the spirit of man to adjust to itself and to its environment have given way to more formal iconography, that of Buddhism in particular.

It is obvious that Graves is a serious student of Oriental religions, but he is also an individual and an artist, still free to take liberties with the formal symbols—distort them, scramble them, and insert some of his own for the purpose of communicating an idea and making a picture. Aside from a series of four smaller gouaches employing the Lamist Vajra (thunderbolt opener), the basic design in each comes from archaic Chinese bronzes, frequently taking the form of a bird, and the basic color is "the green of time." Within these vessels, either seen or implied, is the minnow of the soul.

The artist's own explanations, sometimes pretty abstruse, may give a clue to *Disintegrated and Reanimated* (reproduced): "Urgency re-enlivens, re-animates the head and it turns in contemplation of its disintegrating body (the body of the human race) and medi-

tates upon its vital origin, its once spiritually illuminated past. It should be the first of a series which would show the vessel reviving by degrees. . . ." (Until Mar. 31.)

—JO GIBBS.

Decorating U. N.

Wallace K. Harrison, chief planning officer of the projected mid-Manhattan world capital of the United Nations, has been reluctant to discuss art decoration of the six-block project at the present stage of proceedings. He wants the matter to be handled by an international committee after construction becomes a reality instead of a project. People are not easily discouraged, however, and architect Harrison is getting suggestions whether or not he wants them—some 115 to date. Such high ranking artists as Jo Davidson and Douglas Chander have offered their services.

Now, along comes Picasso with an offer to do a large mural to aid the delegates in devising ways and means to circumvent the veto. What he would paint could be classified in the hazardous category, for, if artists and critics are still in highly controversial argument over the merit of his products, what would be the reaction of the uncouth common citizen? It would be interesting to see what he would do. But he doesn't work cheaply, and the architects are striving mightily to cut costs.

Reinsel at Art Alliance

PHILADELPHIA:—Walter Reinsel, whose work has been included regularly in Pennsylvania Academy annuals since 1939, is showing an impressive group of gouaches at the Art Alliance, through March 29. His newest exhibits, most of them painted last summer in Gloucester, are in a freer, more personal idiom, distinguished by a greater emphasis on design. The result is an ease of handling and a freshness of approach that lend unusual pictorial interest to his statements on the look and significance of oft-painted subject matter.

Reinsel's *Fisherman's Wharf* is gay and festive. His *Fog, Dog Bar Point* and *Nightfall* adroitly capture the haunting mood of weather—so integral a part of the life of any seaside community. In *Nets and Boats* the artist weaves the graceful forms of masts, sails and drying nets into a design of lively rhythms. He strikes a note of fantasy in the imaginatively conceived tree shapes of *Old Oak*, and in *On the Beach*, in which weathered pilings march spiritedly out of the sea.

—FRANK CASPER.

Kummann Makes Good

No one can say that Glen Rock, New Jersey, does not honor its native sons, for close to 1,000 residents turned out for the recent exhibition at the Park Lane Galleries of 72 paintings by William Kummann, 23-year-old painter and winner of the \$1,500 Pulitzer Art Scholarship. A committee selected *The Red Boat* for presentation to the junior high school, while two more pictures are to be presented to local schools later.

Among the speakers at the opening of the exhibition were Gerald Brockhurst and Helen Gopen Oehler, president of the Ridgewood Art Association. Another highlight of the day was the presentation to Kummann of one of Whistler's brushes, given by Dawn Shaw whose mother had cleaned Whistler's brushes when she was a child neighbor of the artist in London, and had been later presented with one.

Pennsylvania Purchases

The Pennsylvania Academy has acquired 11 paintings and two sculptures from the recent 143rd Annual Exhibition of Painting and Sculpture, only two of which were among the prize-winners.

Three paintings were bought through the Temple Fund: *Earthquake at Roubaul* by George Harding, *Dr. Jean Piccard* by Raymond Breinin (winner of the Lippincott Prize) and *Pine Trees* by Byron Thomas. The Gilpin Fund accounted for a painting and two pieces of sculpture: *Disorder* by Raphael Soy-er, Jane Wasey's white marble *Polar Bear* and Frederick Harer's sculptured lead *Hawk*. From the Lambert Fund, specified by the donor to be used in so far as possible for "pictures of merit by younger artists who have not yet made standard reputations," came *Roberto* by Joseph Gaultieri, *Black Crows* by Brockie Stevenson, *Austin Hills* by Everett Spruce, *View to the East* by Martin Jackson, *Esther at Easter* by Peggy Meid, *La Casa de Dios* by Steve Raffo (winner of the Schiedt Prize), and *Dock Street* by Charles Semser.

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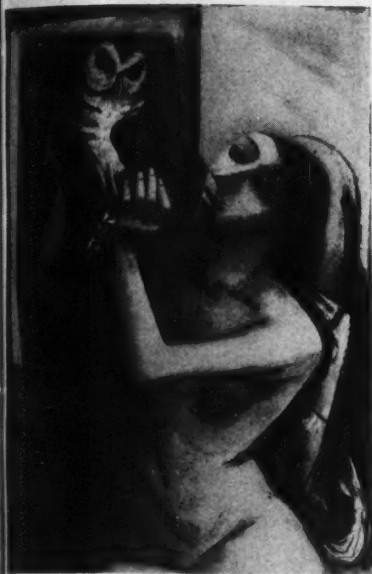
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PRINT MAKERS: OLD AND MODERN

By THE STAFF OF THE DIGEST



Eyes for the Night: SPRUANCE

Color Print Annual

By Frank Caspers

PHILADELPHIA:—The American Color Print Society's bright and stimulating 9th Annual Exhibition is the current feature at the Philadelphia Print Club. It remains on view there through March 31, before beginning a nation-wide tour of museums and galleries.

The Annual's top awards went this year to Blanche Lazzell, for her delicately hued *Red and White Petunias* (a block print), and to Benton Spruance for his colored lithograph, *Eyes for the Night*, a symbolic work accented by geometric rhythms. Honorable mentions went to Stella Drabkin, for her strikingly luminous *Bathers*; to Minna Citron for her linear and humorous *Men Seldom Make Passes*, and to Mary Van Blarcom for her winding, patterned serigraph *March Wind*. Jurors were Mildred Dillon, Edward C. Jenkins, A. P. Hankins, Bernard Kohn and Mary Mullineaux.

The show—in both technique and subject matter—is one of tremendous variety. The color print-makers are experiment-minded, constantly striving to exploit the color possibilities of all known print media, from etching, engraving and lithography, through the block print and silk screen processes. Through combinations of processes, and through multi-printing, they achieve great textural range, tonal subtleties, emphasis on flat or graduated color areas or on linear pattern and design.

Standing out prominently in the Society's annual are Luigi Rist's exquisite block print *Sea Shell and Garlic*; A. P. Hankins' serigraph *The Chase*; Riva Helfond's dynamic serigraph *Sea Gulls*; Mauricio Lasansky's *My Boy*, Malcom Myers' richly colored *Man and World*, Maxim Ballinger's deftly designed *Mother and Child*, and the strong seri-

graph, *Ballet Macabre*, by Edward Landon, winner of last year's top award.

Other notable entries are those by William Meyerowitz, Bernard Kohn, Theresa Bernstein, Robert Brown, Frances Senska, Doris Meltzer, Leonard Pytlak, Mildred Dillon, Guy Maccoy, Mary Mullineaux, Katharine McCormack, James D. Havens, Wuanita Smith and Harry Shokler.

Passion of Christ

AN EXHIBITION of prints entitled *The Passion of Jesus Christ*, at the Knoedler Galleries, reaches from the 15th to the 20th century. It forms an impressive group, including many of the great plates with which we are familiar, and others by artists lesser known yet presenting memorable conceptions of the theme.

In the series of the crucifixion, Dürer's *The Road to Calvary*, an engraving, depicts Christ sinking under the burden of the cross. There is the profusion of natural details, so beloved by this artist in this composition, yet they are all made components of the design. The intensity of religious passion felt through this conception is characteristic of Dürer's turning from the aridity of Gothic art to the spirit of the Middle Ages.

Christ Bearing His Cross by Forain, an etching, with its rain of strokes and zigzag network of lines in the standing figures, conveys in some miraculous way a sense of mass and form and an immensity of distant space in a poignant interpretation of the theme. Rembrandt's *Descent from the Cross* with its incredible economy of line expresses powerfully the profound significance of the scene without a stroke of bravura.

In the series of *The Entombment*, the contrast between Mantegna's engraving of the subject and Dürer's reveals the difference between the Renaissance ideal of achieving plastic illusion and the Northern aim of imparting a religious content to observed reality. Mantegna's fictive figures rising up majestically recall classical sculpture, Dürer's awesome conception endows the realism of the figures with a spiritual content.

Schongauer's engraving, *Christ Before Annas*, is pure Gothic in its attenuation of forms, its crumpled folds of garments and its composition jumbled between two pointed arches, as well as in its implicit acceptance of mediaeval belief.

Jacques Callot, whose etchings of "teeming populations" mark his alliance with the Renaissance, in his four scenes of *The Passion* reveals the influence of his master, the Mannerist Bellange, in the mysticism and subtlety of spiritual suggestion. Many other prints should be cited, such as Muirhead Bone's superb *A Spanish Good Friday*, Tiepolo's dramatic *The Last Supper* and papers by Lucas Van Leyden, Hans Sebald Beham, Israhael van Meckenem and Wenzel Von Olmutz.

—MARGARET BREUNING.



Affiches Illustrees: GAVARNI

Gavarni Gift

By Lawrence Dame

The print department of the Boston Public Library rejoices for the second time within a month over a major acquisition. Three weeks ago it was a collection of Daumier prints as a gift of Albert H. Wiggin, the department's chief benefactor. Now it is another Wiggin donation, some 2400 lithographs by Daumier's contemporary, Guillaume Sulpice Chevallier, better known to the world as Gavarni.

The new Gavarni collection, once, like the Daumier proofs, gathered by the Maronis, Malherbe and the Goncourts, have been roughly divided into two groups by Arthur W. Heintzelman, curator of prints. One portrays the vices and foibles of Parisian manners, including such sets as *Les Lorettes*, *Les Actrices*, *Les Coulisses*, *Les Artistes*, *Les Etudiants de Paris*, *Le Plaisirs Champêtres*, *Le Carnaval* and *Patois de Paris*.

The second period turned upon more serious social commentary, such as studies of English manners, and the various series called *Les Enfants Terribles*, *Les Parents Terribles*, *Les Fourberies des Femmes* and *Les Petits Jeux de Societe*.

There are many proof prints with notes in the artist's hand, India proofs before letters.

Modern French Prints

A Roman Holiday awaits print lovers in the form of the current exhibition of prints by important French artists to be seen at the Kleemann Gallery in Manhattan. The largest single group by any one artist consists of a complete collection of Rouault's powerful and evocative series *Miserere et Guerre*. Their power, hung as they are in a separate gallery, is staggering and though these lithographs are in black and white their forms and values are so masterfully orchestrated that one gets the illusion of color.

Imposing too is the fine group of Lautrecs on view. Gauguin's *Te Po* haunts with its erie muted color. Picasso's *Lobster* is about as close as a print can probably come to the actual thing.

—BEN WOLF.



White Kerchief: ARNOLD HOFFMANN
At Newcomb-Macklin



Roumanian Girl: IOSIF ISER
At Seligmann-Helft



Portrait of a Boy: VASSYL KHMELUK
At Durand-Ruel



Spring Hat: MAURICE SIEVAN
At Salpeter Gallery



Studio: ANTHONY TONEY
At Artists Gallery



In Stillness of Time: CARL MORRIS. At Opportunity



Bearings in Transition. ALICE TRUMBULL MASON

FIFTY-SEVENTH STREET IN REVIEW

By THE STAFF OF THE DIGEST

In the Abstract Idiom

An interesting adventure in the abstract awaits the student of that form of creative expression along 57th Street this fortnight. The canvases range from the school of "Where do you want your blob" to seriously controlled experiments in the aforementioned field.

This writer's primary reason for lumping together the following exhibitions is not to minimize their respective importance but in order to attempt to better evaluate them by comparison, balancing the achievement of one against what seems the weakness of another.

Arshile Gorky (at Julien Levy) and Mark Rothko (at Betty Parsons) have more in common than might immediately strike the casual beholder. Yet it is this very similarity that strikingly points up the vast differences between the two men. Rothko employs soft nursery colors and amorphous forms, highly pleasing to the eye but not particularly stimulating to the emotions. These pictures are competent in so far as they go but do they go far enough? Is not this form of art better suited to the comparative savagery of Gorky working in the same idiom just across the street?

Gorky is sometimes slight, but one feels a more determined aesthetic wrist behind his work. Particularly noted among the latter offerings were *The Orator*, notable for its space control, and *Betrothal*, for its sensitive line.

At Kootz Gallery one is impressed by what might be called the geometric sophistication of Geer van Velde, who among the artists here discussed seems most successful in his balance between emotion and discipline. As evidence that pastel treatment need not engender weakness *Shattered Transparency*; with its light touch yet determination, is brought to mind.

The above artist's brother Bram van Velde is also exhibiting at Kootz. While his *Faces in Space* is powerful and *Foam Statue* is interesting for its semi-opaque quality, the painter does not demonstrate the same integration that places his brother apart.

Two of the three painters showing currently at the Egan Gallery show kinship to the purity of Mondrian. Josef Albers adds color to what otherwise might have been a dreary intellectual gymnastic in an untitled work interestingly combining yellows, oranges and chartreuse. Looser in concept is the patchwork quilt offering of George Cavallon. The third member of this trio is William de Kooning whose emotional expressions are at variance with the others just mentioned. Given a richer palette, de Kooning should be a serious contender in the Gorky-Rothko class.—BEN WOLF.

Abstractions in the Village

Within two blocks or less of one another, in the village, are three exhibitions of abstractions, each quite distinctive in character. Allen Leepa, art instructor at Michigan State College

now showing his oils at the Charles-Fourth Gallery, imbues even his most non-objective themes with a strong emotional quality. There is control in all of these canvases, usually rhythmic patterns accented by rhythmic lines, but they won't stay still. A colorful *Prismatic White, Yellow and Blue* and the poetic *Tree* made particular impression. (Until Mar. 18.)

Three years ago, a gay pink handbill announced: "Ladies and Gentlemen. . . . We give you the Steig family: A One-Ring Exhibition at the New Art Circle. Work by the Performing 8: Joseph, William, Arthur, Henry, Laura, Aurora, Liza, Mimi." The youngest of this talented family, Arthur, is now showing clean and fresh canvases and crisp line drawings at the RoKo Gallery. The semi-abstract *Waterfront*, *Harbor* and a street scene called *Optimo* are calculated to brighten walls as well as dispositions. (Through March.)

The energetic young Jane Street Group, temporarily without headquarters earlier in the season, has opened a tiny but spic and span new gallery on Perry Street. Most of the group are well-represented with flat-patterned, pure abstractions—serious yet generally exuberant, with special honors going to work by Judith Rothchild, Nell Blain and Hyde Solomon. (Through March.)—J. G.

Khmeluk, French Blend

The art of Vassyl Khmeluk, Russian-born, Prague-trained painted now a long-time resident of Paris who is having his second exhibition at the Durand-Ruel Galleries, may be best described as a French blend of impressionism and expressionism, bound into a consistent style by the artist's individual manner of looking at things. A dozen canvases comprise his present show, most of them small. These are largely landscapes by a colorist, quick, moody impressions of a scene, suggested rather than stated in vivid color and sketchy drawing. (Until Mar. 31.)—J. K. R.

Without a Brush

Finger paintings by Andres Bueso, Mexican artist who lives in Puerto Rico, are on display at the Arthur U. Newton Galleries where they should inspire visiting school teachers and student hobbyists. Decorative and tricky, the pictures show that Bueso knows how to control his water paints and make accidental patterns serve his purpose. Best among them is the romantic *Sailboat* and a striking study of *Men in White*. (Until March 27.)—J. K. R.

Wallace Putnam Exhibits

Wallace Putnam, a modern who seeks to express his impressions in simple, suggestive form, exhibits a very interesting group of paintings, at the Chinese Gallery until Mar. 20. Putnam's most interesting device is that of describing figures and details in color drawing outlines. In many of his paintings, like the excellent *Woman Resting on El-*

bows, a Japanese influence is felt. *Sheep in Fog* is closer to the Chinese and shares with the Orient a poetry of delicate suggestive, rather than of objective rendering. The gay *Five Birds* and the large *Four Figures and Salad Bowl* are other outstanding paintings by an artist whose style is fresh and distinctive.—J. K. R.

Sidney Rifkin Debut

The Carlebach Gallery is introducing the work of a young New York artist, Sidney Rifkin, whose paintings and drawings reveal a promising talent as well as an ambitious approach that is not always matched by mature skill. A group of imaginative still lifes and landscapes, like the *Sea Shell*, a well-organized poetic composition that has mood, confidence and strength; the fanciful *Heavenly Repast* and the well painted *Fisherman*, are distinguished works and along with others indicate that a better-edited exhibition would have yielded an even better overall impression. (Until March 21.)—J. K. R.

Energy and Influences

Lorrie Goulet, a sculptor showing her work for the first time at the Clay Club, appears to be advancing, but in what direction is not as yet apparent. She is 23 years old, has studied under Joseph Albers and Jose de Creeft. (She is now Mrs. de Creeft.) Figures and animals show the abstract influence of Albers, the voluptuousness of de Creeft, sometimes both in the same piece. What appears to be her own idiom emerges at times, not fully assimilated.

The catalogue says that the artist began direct carving only last summer. There are 25 directly carved sculptures in this show. Assuming that she worked all of the summer, and throwing in all of February, that means a new piece of sculpture about every 10 days, including weekends and holidays! While such dynamic energy is highly commendable, it is suggested that more time be allotted for the next show. (Through March 20.)—A. L.

Uncomplicated Modern

Fresh, brightly-colored and pleasantly uncomplicated were the paintings in an exhibition introducing the work of Dante Liberi, young Brooklyn artist, at the Norlyst Gallery the past fortnight. Modern without being darkly experimental, Liberi showed lively landscapes and still lifes, together with figure studies that used distortions sympathetically to emphasize mood and rhythm. Outstanding were the imaginative *Fig Trees in Winter*, *Seated Figure* and *Still Life with Fruit*.—J. K. R.

Sievan Changes

Maurice Sievan, in his exhibition of paintings at the Harry Salpeter Gallery, has completely abandoned his former preoccupation with the trivia of suburban scenes for a subjective approach to subject matter, which results in an emotional and imaginative presentation of his themes. He paints more broadly with far larger elements of design, yet retaining his gift of color that is appreciably accordant with his subjects.

The work is uneven, as is natural with so decided a change in esthetic ap-

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proach and handling, but the majority of the canvases are successful. An outstanding one is *Whither O, Lord*. The witty *Aviation Figures*, and the two-figure composition, *Variation on a Theme* display technical means completely adequate to original conceptions. The exhibition creates a world of fantasy, which is in the main convincing. (Through March 27.)—M. B.

Non-Objective Paintings and Prints

Alice Trumbull Mason, whose paintings and prints are on view at The Pinacotheca (until Mar. 20), is designated in the foreword to the catalogue, by A. E. Gallatin, as an abstract artist. Yet that term has now expanded into so many different phases that it seems more logical to call her a non-objective painter. For she has apparently for some years continued to free her work from any representational connotations in her achievement of a rhythmic arabesque, co-ordinated in an organic structure, in two-dimensional design.

Some of the earlier works shown, such as *Forms Withdrawn*, possess modulations of color in the forms represented, but these delicate nuances appear now only in the background, the armatures of design carried out in notes of pure, unmodulated hues, such as the white and red verticals skillfully co-ordinated in patterning with amorphous dark forms in the striking *Bearings in Transition*.—M. B.

Held and Rand

Two talented artists, young New Yorker Philip Held and Northeasterner Ted Rand, are making joint 57th Street debuts at the Ward Eggleston Gallery, until Mar. 20. Held shows landscapes and portrait studies revealing warm feeling for color and accomplished painting technique. Vivid and fresh painting is found in *Rondout*, a French-like street scene, in the senuously-brushed *Tchula* and *Driftwood*.

Rand, who was a navigator with the ATS, spent a fruitful period in Bali where through native friends he was able to see traditional dances not usually performed before tourists. His on-the-spot drawings of these dances are excellent studies, while his paintings, semi-abstract composition on the same themes, are noted for their color and rhythms.—J. K. R.

Hoffmann Turns to Tenuous Peace

Arnold Hoffmann, whose exhibitions for more than the last decade were largely characterized by first, gloomy prophecies of war, and then paintings of the war itself and its effect upon civilians, has turned to new themes in his current exhibition, at the Newcomb-Macklin Galleries. Nearly half of these recent pictures are still lifes, strong studies in deep, jewel-like colors, reflecting perhaps his joy in even this tenuous peace. The other paintings are portrait studies, poignant characterizations distinguished by human understanding and sympathy. Among these are the vital study of *Kelleen*, gaunt and strained; *Grace*, *Rebecca* and the more cheerful girl in a *White Kerchief*. Here, and in the sole landscape, Hoffmann shows some of his best painting to date. Until Mar. 20.)—J. K. R.

The Art Digest

Modern French

A beautiful landscape by Cezanne (*Bibemus*, 1900); a Van Gogh portrait of *Baby Roulin*, who is undoubtedly related to the Dutchess' Pig-Baby; and some simply-stated, sensuous fruit studies by Renoir are highlights in the group of 19th and 20th century French paintings at the Bignou Gallery. In striking contrast are some of the later works included, among them the excellent Picasso *Still Life*, of 1944, that foreshadows the lyricism of his most recent work; Dali's 1932 *Memoire de la Femme-Enfant*, the painting in the oldest tradition represented, and a very fine Rouault. Lurcat is represented by a good landscape while Siccard and Lamotte offer attractive paintings of vivid color. (Until Mar. 27.)—J. K. R.

Introducing Iser

A Roumanian painter, Iser, is making his debut in this country, at the Seligmann-Helfft Galleries, with paintings, watercolors and drawings. His success in European exhibitions is attested by a fanfare of eulogies by French critics on his Paris showing. Yet without these heaped-up encomiums, which seem always to be elicited by Paris exhibitions, the excellence of the work speaks for itself.

Iser's power of design is apparent in all his work, forms ably correlated, shapes and contours answering one another rhythmically in soundly organized compositions. Color is another marked asset of this artist, at times attaining a resonant depth and again delicately modulated. The canvases brushed boldly and broadly sometimes have a harshness of heavily pigmented surfaces, while many of their forms possess blurred contours. The gouaches, however, are another story in their fine precision of contour allied to fluent charm of surface. (Until March 20.)—M. B.

Fantasies and Nudes

Romantic fantasies in bold color introduced the paintings of a Chicago lawyer, Ben Meyers, at the Argent Galleries last fortnight. Although too many pictures were reminiscent of the work of Tschachbasov, others, like *The Horseman*, a well-organized composition, and the imaginative and compelling *Bird and Clown*, revealed a talent that has something to say on its own. A series of scratchboard drawings, moody portraits and figure studies were also outstanding.

Shown jointly with Meyers at the galleries were drawings, pastels and gouaches by Vevean Oviette, a European-trained modern. A group of drawings of nudes, freely sketched in telling line that described weight and character with ease, and a semi-abstract landscape were distinguished; however, the limitations of the exhibition in size and scope (all works were quick sketches or seemed notations for larger works) made the show appear pretentious by omission.—J. K. R.

Bronia Blanc-Bocser

Bronia Blanc-Bocser, Paris-trained painter who is holding her second New York exhibition at the Feigl Gallery, until March 20, is a colorist who achieves a sunny warmth of tone and

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feeling in most of her works. An emotional artist, Mrs. Blanc-Bocser is at her best when she disciplines her palette and simplifies her compositional rhythms, as in *Landscape*, the graceful *Flowers in Blue Vase* and the striking, strong *Flowers Before a Dark Background*. As so often happens in contemporary exhibitions, the artist has weakened the strength of her show by including too many paintings without discriminating between the good and the less successful.—J. K. R.

Scenes of Pre-War Europe

The exhibition of paintings by Cathleen Mann, at the Carroll Carstairs Gallery, will awaken nostalgia in some of its visitors, for many of the canvases depict remembered scenes and suggest happy days in the pre-war world of Europe, now a never-never land. Miss Mann's designs have breadth, the vigorous brush strokes sweeping up finely-observed detail into a vivid impression of place that felicitously escapes mere description.

Sacre-Coeur (No. 2) is a close-up of the white domes and smaller towers that form an imposing design far removed from Utrillo's many versions of the site, as does *Place de Tertre*, a personal transcription of this much-painted locale. *San Marco*, the elaborate facade of the basilica serving as background for a crowd of colorful figures, and *Venice at Dawn*, looking between the pillars of St. Mark and St. Theodore to the other shore of the city, seize the essence of Venice. The flower pieces, very lush in textures and brilliant in hue, and the realistic portraiture hardly equal the landscape work. (Until Mar. 20.)—M. B.

War and Fascism

The Artists Gallery is reintroducing the work of a talented young painter, Anthony Toney, whose current exhibition is the first since his debut in 1941. During the intervening years, more than three of which were spent as an aerial engineer with the Army, Toney has matured his style and enriched his content.

A good proportion of the pictures on view, executed during the last three years, deal with themes of war and Fascism. Best among them are *The Survivor*, *Concentration Camp* and *Crematorium*, strong works that successfully combine semi-abstract form with emotionally-charged content. Here Toney's distinctive painting technique—which pits large areas of flat or broken pastel colors against collage-like vignettes that are often pictures-within-a-picture—is especially effective, for it permits him both to present a scene and to editorialize upon it; without disturbing the overall unity of the painting. (Until Apr. 2.)—J. K. R.

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March 15, 1948

Regarding Boston

By Lawrence Dame

The avant-garde French painter and architect, Le Corbusier, is being honored at the Boston Institute of Contemporary Art as the first recipient of a one-man show since the Institute's much-mooted modern art manifesto. At the opening on March 3, many Bostonians expressed as much bewilderment over Le Corbusier as over any artist presented by this house of art.

Not a few, wrinkling brows over the cubistic ladies and abstract tangles of form and color in oils and water colors, asked how come these were chosen to mark the Institute's new crusade for sanity in art. Nor did the skeptics fare much better in studying the artist's models and sketches for architectural reforms, most of them obviously far ahead or at the left of American adoption.

However, the Institute blithely explains that Le Corbusier has had great influence upon modern architects, that if his paintings are offshoots, little known in this country, then they ought to be shown too in composing a complete portrait of the man and his creative spirit.

James S. Plaut, the Institute director, got hold of Le Corbusier during a visit in France last year and found him eager to have his painting stressed as much as his building schemes. Practically all of the material came from overseas.

I found the paintings flat and not too interesting in color, although plenty of the latter comes to view. The interlaced cubes, curves and planes remind one somewhat of Fernand Leger's work, though less tied to machinistic themes. Le Corbusier is at his best in the fine arts field with sketchy, impressionistic and expressionistic studies of women's figures, which show that he is a very good draftsman indeed, more reminiscent of Delacroix, believe it or not, than of the Cubists whom his larger works recall. There are, of course, traces of Picasso in the latter.

Above all, however, in the progression of his architectural ideas, which include the transformation of whole cities like Algiers, the beholder is struck by the man's imagination, his fervor and his persistence. The show, which is more retrospective to Le Corbusier than anything heretofore seen in this country, will go on tour for a year or two, hitting San Francisco next. It is wholly original with the Institute and represents some high tempo work on the part of Plaut and associates.

A magician, Sherwood Blodgett, has pulled some surprisingly good water colors out of his studio hat at the Copley Society.

Carl G. Nelson, whose strength as a comprehensible abstractionist grows yearly, is the star at Boris Mirski's Gallery. He uses interlocking planes of color to build up landscapes and seascapes, somewhat a la Feininger, and again he evokes thoughts of Hartley with roughly-hewn rocks and hills. But he has a creative talent of his own, with a solid background of art training, and he pleases the eye without trying the spirit through conundrums.

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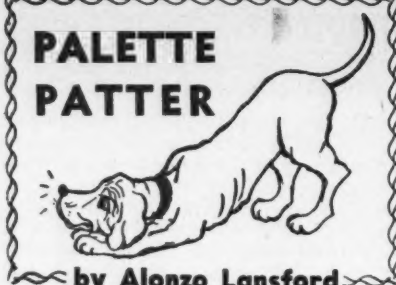
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PALETTE PATTER



by Alonzo Lansford

It is quite possible that historians of the future will find our present period noteworthy, not only because of such doubtful contributions as atomic energy, the U.N. and the singing commercial but also because at this time the fine arts are being brought within easy reach of the general population as never before. Not only have most of the important private collections found their way to public museums, and museums found their way to the public, but some of the leading mass-appearance magazines have made art coverage a part of their regular policy. Advances in the technique of quantity color-printing have helped this along tremendously.

At the forefront of this trend is *Life*, with its tremendous (over 12 million) readership. They let very few issues go by without an elaborate color-spread and article devoted to some phase of fine art, about equally divided between traditional and modern. I particularly like the way they tie it up with the way of life, history and beliefs of the period. Mainly responsible for this is Margit Varga, who has been with the magazine since its inception in 1936. She is also a painter, studied with Boardman Robinson and Robert Laurent, has had some half-dozen one-man shows. Her two assistants are: Dorothy Seiberling (of the Akron rubber family), who majored in art at Vassar; Jane Wilson, whose father, Edward A. Wilson, is the noted illustrator of fine books (*Treasure Island*, *Robin Hood*, etc.)

Remember the furor about the State Department's modern art exhibition and its subsequent cancellation? A goodly part of the responsibility for stirring up that storm in a teacup must be taken by *Look* magazine, whose one-sided article on the show first got the Congressmen seeing Communism under the canvas. I have no idea whether the *Look* people saw the error of their ways, or whether they just realized that the fine arts have popular appeal, but it is a fact that last September they hired an art director for the first time. She is Charlotte Devree (wife of the *Times*' art critic), who, for three years had been in charge of publicity at the Metropolitan Museum. Prior to that, she had written everything from art and theater to recipes for tomato aspic for the *Times* Sunday magazine section. Articles on Degas and Jo Davidson and a poll of museum directors regarding whom they considered the ten best living American artists are among the articles on art in *Look* since Mrs. Devree took over the department of art events.

Art is written up in *Newsweek* by the same people who do music and

the dance: Emily Coleman and Virginia Kelly. Rosamund Frost, whose regular job is with Conde Nast's *Home and Garden*, acts as consultant. Miss Coleman has a rather unusual background for an art writer, getting her Master's degree at American University in Constitutional Law, joined *Newsweek* about 10 years ago to write about music. Her assistant, Miss Kelly, is a Fordham University M.A. in English Literature, has been with the magazine for three years. They took over art last November, when Hilda Loveman left to become a mother (which fait became *accompli* three weeks ago). Previous incumbents were Nat Benchley, Robert Benchley's son, and Nelson Lansdale, who is now with Columbia Concerts.

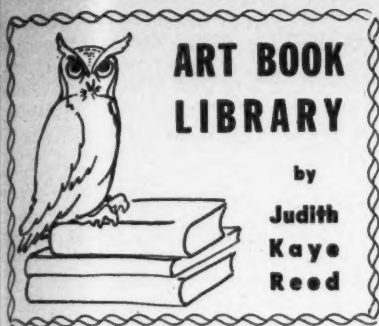
The art column in *Time* is written by Alexander Eliot, who seems to have had his 28 years gainfully occupied with art studies at Black Mountain College under Joseph Albers, at the Boston Museum School under Karl Zerbe, a one-man show of his paintings at Boston's Grace Horne Gallery, the directorship of Boston's cooperative Artist's Alliance Gallery, a year as salesman at Manhattan's Associated American Artists and two or three years with *Time*. Art researcher is Ruth Brine, who also paints. *Time*, by the way, has a curious policy which annoys 57th St. no end—when they write up an exhibition in a commercial gallery, they never mention the name of the place, a practice as confusing as the sub-captions under the cuts.

* * *

Charles Cagle, the painter, has a dog, a gigantic Doberman, as habitues of 57th Street well know. Charles is by no means a six-footer, and there has always been the question of who is leading whom, when they go out for a stroll. Now Charles and his dog share a studio with a sculptor. The other day, the dog bit the sculptor definitely in the leg. This brings up a number of problems which I think Artists Equity should act upon. Was the dog's action a manifestation of critical disdain toward the sculptor's work? Or was it a reflection of the rivalry between painters and sculptors? Actually the dog got a summons, and the judge gave him a suspended sentence. Now the laws of New York State allow him two more bites, before the death sentence is mandatory. But does this apply to sculptors? Equity should clarify these matters, while there is yet time.

* * *

An art exhibition in Moscow, commemorating the thirtieth anniversary of the Bolshevik Revolution, includes 27 portraits of Stalin. Lest, in light of current political passions, there be a tendency to sneer at this, it may be remembered that, thirty years after our Revolution, Gilbert Stuart had done more than 100 portraits of Washington; his daughter Jane spent the rest of her life doing them (mostly copies of her father's), and if all the portraits-from-life, copies, and copies-from-copies done by the Peales, Winstanley, Pine, Otis, Ames, Savage, Sully, Wright and the ubiquitous Mr. Anonymous, were laid end to end, there would probably emanate revolving sounds from the direction of Mt. Vernon.



Life and Work of Gris

"Juan Gris: His Life & Work" by Daniel-Henry Kahnweiler. Translated by Douglas Cooper. 1947. New York: Curt Valentin. 165 pp. of text and 115 reproductions. \$15.00.

Although Juan Gris, who holds an unchallenged position as one of the four founders of Cubism (along with Picasso, Braque and, to a lesser extent, Leger) died 21 years ago, this is the first monograph on the artist that has appeared in English. It is gratifying then to find that the volume fulfills the need for a detailed and authoritative study. The author, Daniel-Henry Kahnweiler, well-known writer on modern French painting, was both dealer and friend to Gris. Consequently the biographical section of the book has a pleasant, intimate character, although it is not definitive because "I cannot yet tell all that I know about Gris' life, for some things it is still too early." The remaining two sections, devoted to Gris' work and his collected writings, are comprehensive.

For the student of Gris' art the book will be invaluable, presenting as it does a detailed picture of his aims and working methods. "I begin," Gris said, "by organizing my picture; then I qualify the objects. My aim is to create new objects which cannot be compared with any object in reality. The distinction between synthetic and analytical Cubism lies precisely in this. These new objects, therefore, avoid distortion. My Violin, being a creation, need fear no comparison."

Later, on the distinction between analytical and synthetic Cubism (Gris worked during the beginning of the latter phase) he lucidly defines—and solves—a painting problem still puzzling many contemporary artists and observers of the modern movement.

"A picture," he wrote, "is a synthesis, just as all architecture is a synthesis. . . . It is evident that these elements (of the pictorial world) materialize by substituting themselves for the abstract forms which make up the picture, just as the simple bodies of hydrogen and oxygen substitute themselves to the formula H₂O to achieve the synthesis of water. . . . You may raise this objection: Why need one give these forms the significance of reality, since a harmony already exists between them and they have an architectural unity? To which I would reply: The power of suggestion in every painting is considerable. Every spectator tends to ascribe his own subject to it. One must foresee, anticipate and ratify this suggestion, which will inevitably occur, by

transforming into a subject this abstraction, this architecture which is solely the result of pictorial technique. Therefore the painter must be his own spectator and must modify the appearance of the relationships between the abstract forms."

These are the words of a painter who was both classic and modern, intellectual without being sterile, doubtful of his own success at times but always confident of the rightness of his path. Like that of Braque, Gris' art pursuit was singleminded. Like Braque also, and above all else, his art was as lyric as it was disciplined. The word picture of him painted in this book covers all these things and many more to become a full and important monograph. For the student of the modern movement the book will also be worth while reading. It contains a history of Cubism, and since Kahnweiler has a broad approach, he is well able to present the relationship between the movement in painting and parallel situations in music and literature. Moreover, a study of Gris has a tonic effect, for here is order and clarity in modern art.

If there is a lack in the book it is a curious neglect of the personal relationship between Gris and other contemporary painters. The author describes and states differences and similarities, but rarely is the exact relationship presented.

Kahnweiler's estimate of Gris' art, on the other hand, is a fine one. Viewing him as an exponent of the new spirit in art, the only logical way to evaluate his work now, Kahnweiler finds him to be one of the first painters aware of what was at stake. Reaching maturity at the crucial moment of Cubism, Gris adopted an introvert form of art deliberately. "I hope I shall come to express with great precision a reality imagined in terms of pure intellectual elements" he quotes Gris as saying in 1919. In doing so, Kahnweiler rightfully asserts, "Gris added to the stock of emblems by which man recognizes the outer world a set of noble, simple, intense forms. Once painting had lost its epic and its tragic purpose, the artist was free to devote himself to his love of forms, to pursue a lyrical aim. Gris did this consciously and with complete success."

Bonnard's Last Work

"Verve" Magazine (Vol. V, No. 17 & 18): "Couleur de Bonnard." 1947. Paris: Verve. Unpagged. Text and more than 80 illustrations. \$12.50.

Begun about a year before Bonnard's death last January, this double number contains what turned out to be some of Bonnard's last work. The artist himself designed the cover and color frontispiece, while a large section is devoted to an uneven group of marines, landscapes, figure studies and sketches, together with art notes from Bonnard's diary. More than 80 reproductions include 30 in vivid color and are accompanied by essays by his nephew, Charles Terrasse, and Angele Lamotte. (This issue, together with the preceding one, "Le Livre des Tournis du Roi Rene," No. 16, \$10, can be ordered from Jeannette Rocart, 280 Riverside Drive, New York City.)

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*Sèvres Group by Bourdois after
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French Porcelains

A NOTABLE COLLECTION of French 18th century soft-paste porcelain, the second of its kind ever to appear in a public sale in America, will be sold at the Parke-Bernet Galleries on the afternoons of April 2 and 3. Many of the pieces, purchased long ago in Europe by Mrs. H. Dupuy, came originally from such famous collections as those of Comte de Chavaonac, M. Fitzhenry, Georges Papillon, Conservateur de Musée et des Collection de la Manufacture Nationale de Sèvres, and have been exhibited at the Musée des Arts Décoratifs, Paris.

Mennecy and Chantilly porcelains include a rare *fontaine* encrusted with flowers; statuettes; decorated table articles and snuff boxes; a baluster vase with Chinese figural decorations; a *grande soupière* painted with birds and flowers; a ewer and basin with dragon decorations; *cache-pots* and vases painted in the Kakiemon style, and a rare dinner service painted with flowers.

The factory of St. Cloud is represented by *chinoiserie* examples, including a miniature group of a Chinese astride a lion; a white porcelain portrait bust of Watteau; a *pot à lait* in floral-draped canary yellow; "jeweled" white snuff boxes with gold applique ornament, and blue and white pieces. Vincennes porcelains feature a pair of gold and white vases incrustured with blossoms, and table articles painted with birds, *putti* and other motives.

Among the Louis XV-XVI Sèvres examples are bisque groups and statuettes modeled by Falconet and Bourdois

and by Fernex after Boucher, and a floral-painted dinner service of 19 catalogue lots. There are also Bourg-la-Reine and Tournay porcelains, a *viens* Paris dinner service, and a Poterat Rouen blue and white potpourri vase c. 1680.

Sales at Kende

ON THE AFTERNOON of March 20, the Kende Galleries of Gimbel Brothers will sell decorative objects of art, porcelain, glass, furniture, bronze, silver and carved ivories, all the property of a New York private collector.

The sale features a large group of silver and silver-plate with several tea and coffee services, including a seven-piece set with *repoussé* scroll design, and two five- and six-piece sterling sets from Sheffield, England. Other sterling pieces include a tree-and-well platter, pitchers, fruit bowls and a pair of three-light candelabra in Russian silver with leaf and scroll arms and base. Featured in the porcelain section are several large vases, including a Napoleonic Sèvres blue vase and another of fluctuating blue with figural medallion; a Sèvres turquoise blue porcelain table inset with porcelain plaques; a pair of Sèvres blue and gold porcelain urns mounted as lamps. The collection will go on exhibition March 16.

At the same Galleries, on the evening of April 2, modern paintings collected by the late Morris Hillquit will be sold at auction. Works include *Cards and Dice* by Braque, *Red Cow* by Chagall, a Degas ballet girl, *Hypocritical Couple* by Klee, two portraits by Kisling, *Figure of a Peasant* by Manet, *Design in Red and Interior* by Picasso, *In the Paddock* by Pissarro, a small *Head of a Girl* by Renoir, *Head of a Woman* by Matisse, *Portrait of a Woman* by Modigliani, four pictures by Derain, landscapes by Dufy, Sisley, Utrillo, Jongkind, Lawson and Hassam, still lifes by Gris, Chirico, Rivera, and Vlaminck. On the following afternoon, Part II of the Albert Maroni collection of Japanese prints will be sold.

The Auction Mart

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Boldini: <i>The Concert</i> (P-B, Linley) Chas. Hellmich, Agt.	3,100
Hubert Robert: <i>Les Thermes de Diocletien</i> (P-B, Painting Sale) Chas. Hellmich, Agt.	3,100
Carriera: <i>Portrait of a Lady, Pair</i> (P-B, Painting Sale) Private Collector	2,800
Corot: <i>Les Chevre de Frascati</i> (P-B, Brunswick) Renaissance Galleries	2,400
Corot: <i>Le Nid Grec</i> (P-B, Brunswick) Chas. Hellmich, Agt.	2,300
Corot: <i>En Plein Marais</i> (P-B, Brunswick) Leroy Ireland	2,250
Bronzino: <i>Camilla de Medici</i> (P-B, Brunswick) L. J. Marion, Agt.	2,200
Boldini: <i>Portrait of a Lady</i> (P-B, Painting Sale) L. J. Steigler	1,700
Raffaelli: <i>Porte de Vanves, Paris</i> (P-B, Painting Sale) M. V. Horgan, Agt.	1,300
Dupré: <i>Autumn Sunset</i> (P-B, Painting Sale) New York Dealer	1,050
Russell: <i>Crow Scouts in Winter</i> (P-B, Pope) Findley Galleries	1,050
Goldman Collection, Parke-Bernet	
Bellano: <i>David with the Head of Goliath</i> (gilded bronze group) M. V. Horgan, Agt.	11,500
Cellini: <i>Virtue Overcoming Vice</i> (bronze inkstand with allegorical group) French & Co.	4,750
Van Gogh: <i>Payson</i> (pen and ink) Private Collector	3,900

The Art Digest

Auction Calendar

March 19, Friday afternoon. Parke-Bernet Galleries: Gothic and Renaissance art, Near and Far Eastern art, Greek and Roman antiquities, property of Mrs. Stanley G. Mortimer, Mrs. Jerome Stenborough, others. Sculptures include French and Italian 13th-15th century statues; Italian, German and French Renaissance bronzes and silver medals; Italian majolica, some formerly in the Schiff collection; Hispano-Moresque 15th-18th century copper luster plaques; English and French Romanesque and Gothic stained and painted glass panels, Renaissance furniture; Brussels, Lille Teniers, Nuremberg and Flemish Renaissance tapestries; Persian and Mesopotamian 10th-14th century pottery; Persian and Indian miniatures; Oriental sculptures. Now on exhibition.

March 20, Saturday afternoon. Parke-Bernet Galleries: Early Pennsylvania and other Colonial furniture, ironwork, tinware, pottery and pewter, from the collection of the late J. Stoddell Stokes. Furniture from the Pilgrim era and early 18th century including a collection of wainscot and Windsor chairs; a Pennsylvania court cupboard; William and Mary highboy; trestle and gate-leg tables; iron work; Pennsylvania Dutch sgraffito and slip ware; "Gaudy Dutch" ware; fraktur birth and baptismal certificates; carved, painted and decorated boxes. Now on exhibition.

March 20, Saturday afternoon. Kende Galleries of Gimbel Brothers: Decorative objects of art, porcelain, glass, furniture, bronzes, silver and carved ivories, property of a New York private collector. Exhibition from Mar. 16.

March 23 and 24, Tuesday and Wednesday afternoons. Parke-Bernet Galleries: Chinese pottery and porcelain, jades, bronzes, Ko'ssu silk tapestries and lacquer work, property of Kurt Semon, Jan Hasbrouck, others. T'ang, Yüeh, Lung Ch'üan, Ming, K'ang Hsi, Yung Cheng and Ch'ien Lung potteries and porcelains. Jade and other semi-precious mineral carvings. Chinese dynastic bronzes, wood and stone sculptures. Japanese Ko'ssu silk and silver tapestries; Chinese and Japanese ivories, furniture and decorative objects. Exhibition from Mar. 19.

March 25 and 27, Thursday and Saturday afternoons. Parke-Bernet Galleries: English furniture and porcelains, property of Mrs. Duncan Douglas, others. William and Mary and Queen Anne pieces; early Georgian carved and gilded eagle console tables, recorded by Symonds; Hepplewhite sideboards and an American Hepplewhite gilded wall mirror with Washington portrait; Sheraton tables; Chippendale and Hepplewhite seat furniture. Oriental Lowestoft 18th century porcelain, a Dr. Worcester robin's-egg blue dish, Chelsea, Crown Derby, Rockingham, Spode and Royal Copenhagen plates. Georgian and other silver; linens and laces; Oriental rugs. Exhibition from Mar. 20.

March 29 and 30, Monday evening and Tuesday afternoon. Parke-Bernet Galleries: Library of Mrs. Samuel F. Leber. First editions of English and American authors. Incunabula and press publications. First edition in original boards, wholly uncut, of Gibbon's *Decline and Fall of the Roman Empire*. Williams' *Sakountala* in jewel binding. Exhibition from Mar. 25.

March 31 and April 1, Wednesday and Thursday afternoons. Parke-Bernet Galleries: French and English antique and decorative furniture and silver, paintings, rugs and china, property of Mrs. Talbot J. Taylor, from the estate of the late Alanson B. Houghton, former Ambassador to Great Britain, and other owners. Exhibition from Mar. 27.

April 2 and 3, Friday and Saturday afternoons. Parke-Bernet Galleries: Early French soft-paste porcelain from the collection formed by Mrs. H. Dupuy, and sold by her order. Mennecy, Chantilly, St. Cloud, Vincennes, Sèvres and other specimens. French objects of art, Chinese Fa Hwa and turquoise blue porcelain. Exhibition from Mar. 27.

April 2, Friday evening. Kende Galleries of Gimbel Brothers: Modern paintings, collection of the late Morris Hillquit. Works by Picasso, Braque, Gris, Chirico, Modigliani, Matisse, Rouault, Utrillo, Vlaminck, Klee, Chagall, Dufy, Kisling, Rivera, Derain, Degas, Renoir, Picasso, Sisley, Manet. Exhibition from Mar. 30.

Gold in Cleveland

The Cleveland Museum has bought five major objects from the large loan Exhibition of Gold, which closed on January 11: three Greek chains from Egypt, III century B.C., acquired through the Severance Fund; a gold necklace, enameled and set with pearls, and a triptych with scenes from the life of the Virgin incised on gold under enamel, both from 15th century Burgundy.

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Los Angeles Events

By Arthur Millier

LOS ANGELES:—We're fed to the teeth with Logsdon out here but we find Aaron Bohrod very refreshing. Perhaps that is because we have seen so much of the invisible Mr. L, and so little of Aaron, who is paying us his first personal and artistic visit. We have even formed an anti-Logsdon Society, each member pledged to refrain from buying a Logsdon canvas at any price.

But back to Bohrod. In a Southern California season more notable, despite gallery expansion, for academic modernism and amateur expressionism than for good art, his first West Coast exhibition is a heart-warming event. Bohrod's oils and gouaches are at Associated American Artists, Beverly Hills, to March 30.

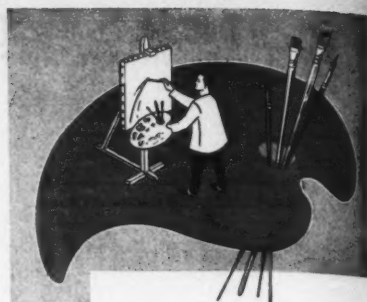
Too many of our Southern California collectors are snobs for big-name modern French pictures, and it began to appear that A.A.A., eager to gain a foothold, was departing from its American tradition to feed their snobbery. The gallery opened with an international show in which Rouault was enshrined as in a church; went on to the fine modern French tapestry exhibit, then hit us below the belt with Picasso's 30 new lithographs. At least half of these are junk.

Again, back to Bohrod. It is a rare pleasure to see paintings by an American (of Russian parentage) who is moved by the same sort of thing that sparked the American Scene movement, but who really has feelings about his seeing and turns it into art. We probably have greater painters, but we have few who are as much themselves as this quiet little man from Chicago who stopped here on his way to be artist-in-residence for life (if he wants it that long) at the University of Wisconsin.

Doubtless he's an old story to you effete Easterners, but here we enjoyed his fresh, clean, beautifully attuned color, his interest in the old houses, roadside scenes and snowy parks of Illinois, Pennsylvania and Michigan.

Two Hollywoodites liked his paintings enough to buy them before the show officially opened. (Its preview is on as I write and Director Frank Perls phoned that a hefty crowd attended.) Harpo Marx bought *City Park, Winter*, a blue and white snow scene of statues and bare trees, and Writer F. Hugh Herbert acquired *End of the Ride*, a picture of a merry-go-round in which the brightest pinks, reds, blues, golds and greens are resolved into a harmonious color scheme and straight, static lines are played against baroque forms.

Myself, I like the gouaches, *Chicago Chinatown* and *Michigan Farmhouse*, in which color is just as important as in the more garish pieces, but subdued to a point where the space-establishing values, linear rhythms and tiny shapes so dear to this essentially intimate painter get a better break. The best thing about this man is that he is nobody's step-child—a rare thing in this day of heavily influenced painting.



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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Atlanta, Ga.

7TH ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE & PRINTS BY NEGRO ARTISTS. Apr. 4-May 2. Atlanta University Library. Jury. Prizes total \$1,400. Work due Mar. 20. For further information write Art Exhibition Committee, Atlanta University.

Bloomington, Ind.

FIRST PRINT & DRAWING ANNUAL. May 1-30. Fine Arts Center. Open to all living artists. Media: prints, drawings. Jury. Prizes total \$700. Entry cards and work due Apr. 15. For blanks and further information write Gallery Curator, Fine Arts Center, Indiana Univ.

Chicago, Ill.

18TH ANNUAL EXHIBITION OF PAINTINGS. May 16-23. Polish Arts Club. Open to all American artists of Polish descent. Jury. Purchase prizes. Entry fee \$2 to non-members. For further information write Walter A. Mazeski, 7704 W. Diversey, Elmwood Pk. 35, Ill.

Dayton, Ohio

DAYTON ART INSTITUTE ALUMNI ASSOC. 10TH ANNUAL & RETROSPECTIVE EXHIBITION. Apr. 23-May 16. Open to any former student of the Dayton Institute School. Jury. Work due Apr.

17. For further information write Helen Pinkney, DAL, Forest & Riverview Aves.

Irvington, N. J.

15TH ANNUAL EXHIBITION IRVINGTON ART AND MUSEUM ASSOCIATION. Apr. 25-May 14. Irvington Free Public Library. Open to American artists. Media: oil, watercolor, black and white, sculpture. Fee \$1. Jury. Prizes. Entry cards and work due Apr. 16. For further information write May E. Baillet, Sect'y., 1064 Clinton.

Jersey City, N. J.

PAINTERS & SCULPTORS SOCIETY OF NEW JERSEY INC. ANNUAL EXHIBITION. Apr. 8-30. Jersey City Museum. Open to all artists. Membership \$3. Media: oil, tempera, pastel, watercolor, sculpture, graphic art. Jury. Medals & cash awards. For entry cards and further information write Ward Mount, 74 Sherman Pl.

Laguna Beach, Calif.

7TH NATIONAL PRINT EXHIBITION. May 1-30. Laguna Beach Art Gallery. Open to all artists. All print media. Jury. Purchase prizes. Entry fee \$1. Entry cards due Apr. 20. Work due Apr. 22. For further information write Virginia Woolley, Exhibition Chairman, Laguna Beach Art Association.

Philadelphia, Pa.

MCCANDLISH LITHOGRAPH CORPORATION POSTER DESIGN COMPOSITION. Open to American artists or art students. Theme: "America, the Land of Freedom and Opportunity." Jury. Prizes total \$4,250. Work due Apr. 6. For further information write McCandlish Lithograph Corp., Roberts Ave. & Stokely St.

25TH ANNUAL EXHIBITION OF ETCHING. Apr. 9-30. Print Club. Media: etching, dry-point, mezzotint, aquatint, engraving. Jury. Prize \$75. Entry fee 50c to non-members. Entry cards due Mar. 23. Work due Mar. 25. For further information write Print Club, 1614 Latimer St.

2ND COMPETITION FOR WOVEN TEXTILE DESIGNS. May 15-31. Moss Rose Mfg. Co. Open to students in U. S. Schools teaching textile or industrial design. Media: designs, traditional or modern, on paper for Jacquard drapery and upholstery fabrics. Jury. Prizes total \$1000. For further information write Competition Director, Moss Rose Mfg. Co., Allegheny Ave. & Hancock St.

Tulsa, Okla.

3RD NATIONAL OF AMERICAN INDIAN PAINTING. May 4-July 15. Philbrook Art Center. Open to all American Indian painters of traditional or ceremonial subjects. Jury. Prizes. Work due Apr. 15. For further information write Bernard Frasier, Art Director, Philbrook Art Center, 277 S. Rockford Rd., Tulsa 5.

Washington, D. C.

NATIONAL EXHIBITION OF PRINTS. May 15-Aug. 15. Library of Congress. Open to all artists. Prints in any manual technique in black and white or color executed since Mar. 1, 1947 are eligible. Jury. Prizes & purchases total \$1,300. Entry cards due Mar. 15. Work due Mar. 30. For further information write Prints & Photographs Div., Library of Congress.

Wichita, Kan.

1948 DECORATIVE ARTS-CERAMICS EXHIBITION. Apr. 17-May 16. Wichita Art Association. Open to living American craftsmen. Media: textile weaving, silversmithing, metalry, jewelry, ceramics. Jury. Prizes total \$400. Entry fee \$2. Entry cards & work due Mar. 31. For further information write Mrs. Maude G. Schollenberger, 401 N. Belmont Ave.

REGIONAL SHOWS

Albany, N. Y.

13TH REGIONAL EXHIBITION, ARTISTS OF THE UPPER HUDSON. Apr. 29-May 30. Albany Institute of History & Art. Open to artists residing within 100 miles of Albany. Media: oil, watercolor, pastel, sculpture. Jury. Purchase prize. Work due Apr. 10. For further information write J. D. Hatch, Jr., Director, Albany Institute, 125 Washington Ave., Albany 6.

Bristol, Va.

5TH ANNUAL REGIONAL EXHIBITION. May 4-24. Virginia Intermont College. Open to artists of Va., W. Va., Tenn., Ky., N. C., Ga., D. C. Media: oil, watercolor. Jury. Cash prizes. Fee \$1. Entry cards due Apr. 12. Work due Apr. 17. For further information write Prof. C. Ernest Cooke, V. I. College.

Dallas, Tex.

19TH ANNUAL DALLAS ALLIED ARTS EXHIBITION. May 2-30. Museum of Fine Arts. Open to artists of Dallas County. Media: painting, graphic arts, sculpture, crafts, photography. Jury. Prizes total \$1000. Work due Apr. 17. For further information write Jerry Bywaters, Director, Dallas Museum.

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Denver, Colo.

54TH ANNUAL July-Aug. Denver Art Museum. Open to all Western artists. Media: painting, drawing, printmaking, sculpture, ceramics. Prizes total \$1000. Work due June 12, addressed to Chappell House Branch, 1300 Logan St. For further information write Denver Art Museum.

Grand Rapids, Mich.

ANNUAL EXHIBITION, FRIENDS OF AMERICAN ART. May 3-29. Grand Rapids Art Gallery. Open to Western Michigan artists. All media. Jury. Prizes. Entry cards due Apr. 7. Work due Apr. 19. For further information write Mrs. Frank Fehsenfeld, Chairman, Western Michigan

Indianapolis, Ind.

41ST ANNUAL EXHIBITION. May 2-June 6. John Herron Art Institute. Open to present or former residents of Ind. Media: oil, watercolor, tempera, pastel, sculpture. Jury. Prizes total \$1150. Fee \$2. For further information and entry cards write Wilbur D. Peat, Director.

Knoxville, Tenn.

ANNUAL EXHIBITION. Apr. 11-30. Knoxville Art Center. Open to artists in Knoxville area. Media: oil, watercolor, pastel, prints, drawing. Jury. Membership required (Dues \$1 per yr.). For further information write Ted Burnett, Chairman, 213 S. Gay St.

Newark, N. J.

23RD ANNUAL EXHIBITION. Apr. 5-28. Art Club. Open to N. J. artists. Media: watercolor, sculpture. Jury. Cash prizes. Entry fee \$1. Work due Mar. 24, 25. For further information write Lute Pease, Exhibition Committee, Newark Art Club, 38 Franklin St.

Omaha, Neb.

FIRST CENTRAL STATES GRAPHIC ARTS ANNUAL. Joslyn Memorial Art Museum. Open to artists living in La., Ark., Mo., Ia., Ill., Wis., Minn., N. D., S. D., Kan., Okla., Tex., Colo., Wyo., Neb. Media: prints, drawings executed after Jan. 1, 1947. Jury. Purchase and cash awards. Work due Apr. 20. For entry blanks and further information write Graphic Arts Exhibition Committee, Joslyn Museum, 2218 Dodge St., Omaha.

Rochester, N. Y.

1948 ROCHESTER-FINGER LAKES EXHIBITION. May 7-June 6. Memorial Art Gallery. Open to all artists of Rochester and 19 counties in west-central N. Y. All media. Prizes and purchase awards. Entry cards due Apr. 24. Work due Apr. 25. For further information write Isabel C. Herdile, Asst. Dir., Rochester Memorial Art Gallery, Sacramento, Calif.

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A Modern Viewpoint

By Ralph M. Pearson

Sculptors, Architects and U.N.

There have recently been three brave attempts by sculptors to publicly assert the usefulness of their profession in relation to architecture—with several not too modest side glances at the United Nations' evolving home as the immediate focal point of their planning. In December the sculptor members of The Architectural League staged a show and symposium centering on this theme. In February the National Association of Women Artists staked out feminine claims to a place in the sun with an exhibition of experimental collaboration with architects on specific projects, a number of the latter loaning their names, plans and photographs; the event was at the Argent Galleries. The Sculptors Guild gave a mammoth party (adult and dignified) and raised ample funds for its coming outdoor self-assertive exhibition. The annual exhibition of Contemporary American Sculpture at the Whitney highlights the argument behind these important programs.

The Architectural League apparently did not get much of anywhere in its program beyond a timely posing of the questions and their values; this was partly due to the opposition of Wallace K. Harrison, Director of Planning at U.N., to the use of sculpture in or on U.N. buildings. The Women Artists weakened their case by failing to discipline themselves by segregating designed sculptural form from the naturalistic type which violates instead of harmonizes architectural unity. Of their exhibitors, only Elisabeth Model and a lonely two or three others showed any knowledge of basic form design. The Sculptors Guild has a pressing opportunity to dramatize this issue in its outdoor setting by featuring the kind of sculpture which belongs to the U.N. site.

At the Whitney the spectator can do his own dramatizing by selecting those works which do belong to architecture and to the U.N. by virtue of their designed form, universalized theme and symbolic meaning. Oronzio Maldarelli obviously belongs with his rhythmical integration of two girl bodies playing ball, called *Spirit of Youth*; he symbolizes all youth of all nations. O'Connor Barrett, in his caricature of two chess players called *Stalemate*, adds to the same three virtues the needed relief of humorous characterization. Gwen Lux eminently belongs on all counts.

Heinze Warneke's, *The Protectress*, in its designed forms of brilliant polished brass, and its theme of woman protecting a doe, would enrich U.N. grounds or buildings with a universal concept of immediate application. Nina Winkel's, *La Terre*, a universalized mother and child, wins on all counts with its monumental forms. Zorach and Carl Walters belong on their records. Raymond Puccinelli, Charles Salerno, Sahl Swartz, George L. K. Morris all qualify for at least trial commissions to integrate, dramatize and beautify the U.N. home.

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March 15, 1948

Evelyn Marie Stuart Says:

Ever since a few painters, reasoning from a false premise, sent forth the dictum that painting must do something that could not be accomplished by photography, there has been a tendency on the part of fine art to leave the recording of present-day life to photography and commercial art. Strangely enough, the very men who have scoffed most at realistic detail have often been as unstudied and literal in their compositions as the least skilled photographers. Indeed, they have even gone so far as to deny the existence of composition and that sense of decorative arrangement that contributes most to the aesthetic content of a picture. Perhaps the final stage of confusion which sophistry can produce is to be seen in abstractions which look as if done with a T-square and ruler, and are mechanical beyond anything the camera could hope to achieve.

Manet Exhibition

[Continued from page 11]

houettes provided a further escape from geometrical composition. With this new design came a new palette; the dark backgrounds were discarded for a scheme of lighter and brighter tones, accented with touches of black that recall Utamaro's work.

Among the luminist canvases here is the delightful *Rue de Berne* (his studio window looked directly into it); *The Milliner*, the silhouetted figure placed against an abstract, colorful background, confirming Manet's influence towards abstraction, and *Cafe Concert* with its Japanese decentralized design and its achievement of only emphasizing definitely the objects exactly in the range of vision. (See cover.)

Manet's particular contribution to painting can not be over-emphasized—the determination to present the single vision of the eye, rendering the totality of the subject as the eye received it. The exhibition, held as a benefit for the New York Infirmary, will be open until April 3. Admission 50c plus tax.

—MARGARET BREUNING.

Palm Beach Annual

[Continued from page 15]

near took first position with *Home from the Forest*, followed by Eric Lundgren and Lily Converse. John Taylor Arms received a special mention for the excellence of his two entries, but was not placed in competition by the jury—about the highest honor that can be paid an artist.

In the near future THE ART DIGEST plans to do a special article on the Norton Art Gallery, its short but brilliant career and its significance in the renaissance of artistic culture in the South.—PEYTON BOSWELL, JR.

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Reporting for Your National Board of Directors

At the Annual Dinner of the American Artists Professional League your National Vice President, Albert T. Reid, spoke on the activities of the National Board of Directors. While it would have been impossible to recount all its doings and action, that part which Mr. Reid covered seemed of such importance that the Board ordered it reproduced and broadcast to all our members. It is printed herewith:

—F. BALLARD WILLIAMS,
National President.

We have now closed the books of two decades of service to American art and artists. Tonight we are turning the page to our 21st year. If we may keep pace with our past record, in the years to come, the League will always be the most vital force and servant of our profession.

The League was organized by a considerable group of our leading artists as a last ditch stand for their own pro-

tection and for the preservation of their rights. It was not intended to be a social organization nor a fraternal one, but a militant regiment which could and would go to the front for our profession and their work. This was emblazoned on our shield.

The problems dumped upon it were many and varied. It would have been futile to scatter our forces and equipment to all points. We must attack where it would count and conserve our monetary ammunition, which was never plentiful.

Our first duty was, obviously, to shut off the painting of portraits of our Government officials by foreign artists. We were advised that was impossible. Those impossible things to do, as we've heard it said, sometimes take a little longer. Your knowledge of this makes it unnecessary to repeat the story. I recall it because it was the first duty with which we were charged, and it was performed.

That was the beginning. Ours was an important part in all copyright

activities, for your representative was Chairman of the Copyright Committee for the Artists, Authors and Composers. In this the artists have not fared so well as the other creators because with us the reproduction of our work is a minor thing. Music and literary works are exclusively reproduction.

Copyright is the subject on which the League is most frequently consulted. Our work has borne fruit, but apparently it will be a long time before artists are generally educated on the subject.

We have been fortunate in bringing to our Board an experienced copyright lawyer, who is also a competent artist, Mr. John W. Thompson, so he particularly understands the artist's viewpoint.

We are at work on this, and matters akin to it. Much trouble, especially with dealers, could be eliminated by full co-operation of artists. If they will demand that all reproduction rights must be retained for them it will go a long ways in solving their problems. Many artists are timid about making any sort of requests from their dealers or agents—afraid of losing a sale.

If you copyright your work, the dealer may not sell the reproduction right. He must bargain with you in event any one wishes to reproduce it. Do this, and help avert a recurrence of two very unhappy and costly experiences of our members.

Taxes

One of the most vital and perplexing problems affecting the artist is that of taxes. The League has been engaged



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on this almost from its earliest days and with much success, but the menace grows and gets more complicated. The artist is becoming more discriminated against, particularly in the matter of inheritance taxes. We have stories where estates of artists have been impoverished through the administration of the laws.

This affects every artist though few know how much. This is actively engaging your Board. No other organization can handle it or is equipped to do so. But this is a costly procedure and will require more money than our treasury holds.

Promises

The League has never appeared with a panoply of trumpets and blatant voices, telling you what it intends to do, as is the usual custom. If I have any superstition, it is that it is unwise and unsafe to disclose one's plans. It saves one from trying to invent excuses for failure.

Once in my very early teens—likely with my young chest expanded—I was declaiming to my old Scotch Grandfather Turner about something I was going to do. He listened with his always attentive smile and when I had finished about this big thing I intended to do, he said, pointing to a little brown hen that was busily picking up grain: "Awlbirt—see yon red biddy? De ye ken, Awlbirt, that wee creature never cackles until she has laid an egg?"

I could feel my face get as red as the wee creature, for the moral hit home. It has grown until it has become almost an obsession. Had our League been tempted at any time to start handing out promises I should desperately have tried to stall it. But it never was necessary.

Artists Colors

So it was with one of the greatest things the League ever accomplished. No one knew we were on the subject until it was achieved. Then many of us took it for granted, little thinking how very much it means to us. I am referring to our color program. It is not necessary to review it or the invaluable work our Technic Committee performed.

But I do feel we should pay special tribute to the Chairman of that Committee for his untiring and scholarly work—your own Wilford S. Conrow. Our manufacturers of artists materials realized this was a plan to get a strangle-hold on them, and convinced of the League's integrity and the soundness of its proposals, stuck with us, co-operating in a way which was far beyond our expectations. Together, we worked out the permanent color program. Thus we were able to go far.

We now have lasting colors—equal to any made anywhere on earth, and better than most of them. So our artists should use these materials and thus insure their work for their patrons. Buy and use those colors of our manufacturers who guarantee them to your League as being made according to the specifications we have requested.

American Art Week

Sixteen years ago your League announced American Art Week. This has proven a great incentive for our art-

ists and of far reaching educational value. From the first it has grown and expanded. It was the brain-child of Mrs. Florence Dickinson Marsh, Chairman of our Oregon State Chapter, who initiated an Art Week for Oregon. The experiment was so successful that she importuned our Board to sponsor it Nationally.

We were reluctant to undertake this, feeling we perhaps lacked the necessary equipment and also the funds. But we did. The reception it was accorded opened our eyes wide. The second year the General Federation of Women's Clubs gave us their backing, as they have continued to do for the past 14 years. This was a great help and plans are now to make this event of greater interest and importance, both to the Federation and the League.

Probably the most convincing testimony as to its value is the fact that political Washington again, when it realized its import, tried to grab it to take it over.

American Art Week kept right on, continuing to grow. This past celebration was our largest and most successful. Our plans are being widened.

State Department

At our last Annual Meeting we were still engaged in finishing off that art project which had burrowed itself into the State Department. We were asking you to write to your Congressmen and Senators protesting it. This was precautionary for we already had the thing floored with little likelihood it could get back on its feet. It did not, and those who were responsible for it were tossed in the can along with their selections of "art" which were to represent our nation abroad. You responded handsomely and the flood of letters you helped pile on the desks of official Washington helped at the time the opposition were also pouring in their vehement attacks on our "reactionary and short-sighted policy."

Oneida Community

If you followed our columns in ART DIGEST, you will recall how, early last year, the League reacted to a competition for design for silverware, announced by the Oneida Community. Several members sent us the announcements they had received, and reading them over this appeared far from being cricket in the book of rules as we knew them.

With generous prizes, amounting to \$4,000, they announced 1st, 2d, 3d, and 4th awards, and then some ten small ones. This was fine, and attractive. But—on the other hand!

In smaller type, which many trusting artists fail to read, Oneida set out, in quite legal form, that in consideration of being permitted to enter for participation in these lush prizes, all other designs entered, and which failed to win any of the 14 awards, should become the outright property of Oneida, to use as they saw fit—without one single cent of remuneration.

It is hard to believe that the perpetrators of this did not have in mind there would be hundreds of designs in this windfall—many of them doubtless as good, if not better, than the chosen few.

Does this strike you as fair? Neither did it so impress your Board. Our first blast failed to bring any response from the company. But our second, when we brought in the names of the judges, and quizzed them—in print—whether they endorsed such tactics, brought action. There was an immediate change in the conditions of the contest. The Company agreed to pay for all designs they accepted and used.

This must not be construed as any attack on Oneida or its owners. We believe it to be a high-type concern, and honest. It is thought that some one in their organization, ambitious to make a showing, demonstrating how adroit he was, simply skidded off the road. Anyway, score again for your League, and for establishing a precedent which may serve as a red light in future competitions.

The American Artists Professional League is now 20 years old. Tonight we are turning the leaf of our book for the next decade. We have fought our way along, operating on the proverbial shoe-string. The dues have been kept low because of the economic conditions of most artists. They are the ones we must reach for they are the ones who need help most. It was for this purpose the League was started.

But the problems have increased. The calls on us have multiplied and the high costs in these times have hit us hard also. We are finding it more difficult to operate on our meager income from dues alone. We are simply not able to undertake some of the things which need looking after most.

We had a small bequest from the Carnegie Corporation several years ago for the special purpose of pursuing our research and tests in our color program, but the League has not solicited funds or ever had any membership drives. It now appears inescapable that if we are to engage in those things which are demanded of us, and for which the League was established, and build it to greater usefulness, we must find ways and means to interest understanding and sympathetic people to assist in this much needed work.

With 20 years of achievement—a steady growth until it is several times larger than any other art organization in the country—the League should have an appeal to such people. Perhaps it is possible to enlist them in sustaining membership, in life memberships, or in straight out bequests.

Please keep this in mind, for it is vital to your organization, and do what you can to help us locate and enroll our art-minded people. We are working on a plan now to acquaint this public with our purposes and the things we have actually done.

I have talked over-long. It seemed you should know what we are doing. There is so much to report that one could not recite it were he to take the whole evening. You have ample cause to be very proud of your League.

Having been closely in touch with every activity for 19 years, I know I am not over-stating when I tell you it is the most vital force for American artists and art in America.

Let us make it greater.

—ALBERT T. REID.

CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO

Art Institute Mar.: Miller Company Collection of Paintings.

ALBANY, N. Y.

Institute of Art To Mar. 28: American Drawing Annual.

ANDOVER, MASS.

Addison Gallery To Mar. 29: Painters of Pacific Northwest.

ATHENS, GA.

Univ. of Ga. To Apr. 1: Selections from Holbrook Collection.

ATLANTA, GA.

The Gallery Mar.: 19th and 20th Century French Paintings.

BALTIMORE, MD.

Museum of Art To Apr. 4: Maryland Artists Annual; French Masters.

Walters Gallery To Apr. 25: Illustrations of Earliest Books.

BOSTON, MASS.

Brown Gallery Mar. 22-Apr. 10: Thomas Francis, Jr.; Artists Equity.

Copley Society To Mar. 27: Landscapes and Still-Lives.

Doll & Richards Mar.: Contemporary American Paintings.

Museum of Fine Arts To Mar. 21: The Art of Old Japan.

Stuart Gallery Mar.: Ture Bengts.

Vose Galleries To Mar. 27: Abate; Boykan; Cheever; Coffin.

BUFFALO, N. Y.

Albright Gallery To Apr. 4: Annual Western New York Exhibition.

CAMBRIDGE, MASS.

Fogg Museum Mar.: 19th-20th Century Drawings and Watercolors.

CHARLOTTE, N. C.

Mint Museum Mar.: Midtown Galleries Loan Show, Oils.

CHICAGO, ILL.

Art Institute To May 4: Masterpieces of French Tapestry.

Associated American Artists Mar.: Contemporary American Works.

Gallery Studio Mar.: Enrica Donati, Paintings and Lithographs.

Public Library Mar.: Paintings, Richard Florsheim; Margo Hoff.

CINCINNATI, OHIO

Taft Museum To Apr. 18: American Institute Decorators Exhibition.

CLAREMONT, CALIF.

Scripps College To Apr. 17: Biennial Ceramics Exhibition.

CLEVELAND, OHIO

Museum of Art Mar.: Ohio Watercolor Society; Pierre Bonnard.

Ten Thirty Gallery Mar.: Carl Gaertner Landscapes.

COLUMBUS, OHIO

Gallery of Fine Arts To Apr. 8: Rosau; Mar.: Everyday Art.

DALLAS, TEX.

Museum of Fine Arts To Mar. 28: Serigraph Society Exhibition.

DAYTON, OHIO

Art Institute Mar.: Old Masters.

DENVER, COLO.

Art Museum To Apr. 11: Our American Heritage.

ELMIRA, N. Y.

Arnot Gallery To Apr. 11: Chrysler War Paintings.

HARTFORD, CONN.

Wadsworth Atheneum To Apr. 25: Life of Christ Exhibition.

HOUSTON, TEX.

Museum of Fine Arts To Apr. 4: Paintings by Bill Bomar.

INDIANAPOLIS, IND.

Herron Institute To Apr. 18: The Medieval World.

IOWA CITY, IA.

State Univ. Mar.: Paintings by Old Masters from Metropolitan.

LA JOLLA, CALIF.

Art Center Mar.: Max Band.

LOS ANGELES, CALIF.

American Contemporary Gallery To Apr. 2: Gala Pillin, Oils.

Art Association Gallery Mar.: Screen Artists.

Gallery of Mid-20th Century Art To Apr. 10: Chirico, Paintings.

Hartwell Galleries Mar.: Contemporary American Paintings.

Stendahl Galleries Mar.: Ancient American and Modern French Art.

Taylor Galleries Mar.: Contemporary Paintings; Ben Messick.

Vigevano Galleries Mar.: Lenard Kester.

LOUISVILLE, KY.

Speed Museum To Mar. 28: Durer; Abstract and Surrealist Art.

MEMPHIS, TENN.

Brooks Gallery To Mar. 25: Onadaga Show.

MILWAUKEE, WIS.

Art Institute To Mar. 28: 19th Century American Masters; Picasso.

MINNEAPOLIS, MINN.

Institute of Arts Mar.: Prints by Early German Masters.

Walker Art Center To Mar. 21: Sculpture by Evelyn Raymond.

MONTCLAIR, N. J.

Art Museum To Mar. 28: History of Still Life and Flower Paintings.

MONTREAL, CAN.

Museum of Art To Mar. 31: Annual Spring Exhibition.

NEWARK, N. J.

Art Club Mar.: Oils Annual.

Newark Museum Mar.: Genre Paintings.

NEW ORLEANS, LA.

Arts & Crafts Club Mar.: National Painting Exhibition.

NORFOLK, VA.

Museum of Arts To Mar. 28: Priebe; Austin, Blanchard, Tschachobasov.

OVERLIN, OHIO

Allen Museum To Mar. 20: Florida Gulf Coast Group Exhibition.

OKLAHOMA CITY, OKLA.

Art Center To Mar. 29: Upjohn Co. Collection; Jean Charlot.

PASADENA, CALIF.

Art Institute To Mar. 28: Society of Artists Annual; Mary Rogers.

PHILADELPHIA, PA.

Academy of Arts To Apr. 4: Fellowship Annual; To Apr. 8: Oils by Alexander Russo.

Art Alliance To Mar. 28: Jimmy Ernst; Adja Yunkers; W. Reinsel.

De Baux Gallery To Mar. 26: Nudes.

McClees Galleries To Mar. 20: Arak Lee Gaul.

Print Club To Mar. 26: Lithographs by Picasso.

Woodmere Gallery To Apr. 4: Walter Emerson Baum.

PITTSBURGH, PA.

Carnegie Institute To Apr. 4: Contemporary Drawings.

PITTSFIELD, MASS.

Berkshire Museum Mar.: Paintings of the Sea.

PORTLAND, ME.

Sweat Museum To Mar. 28: Oil Painting Annual.

PORTLAND, ORE.

Art Museum To Apr. 1: Agna Enters.

PROVIDENCE, R. I.

Museum of Art To Mar. 21: Medieval Frescoes from Spain.

RICHMOND, VA.

Museum of Fine Arts To Apr. 4: T. Catesby Jones Collection.

ST. LOUIS, MO.

City Art Museum To Apr. 15: Music in Prints.

SACRAMENTO, CALIF.

Crocker Gallery Mar.: Doré Bothwell Watercolors.

SAN ANTONIO, TEX.

Witte Museum To Mar. 21: 19th Century French Landscapes.

SAN FRANCISCO, CALIF.

City of Paris To Mar. 27: Sculpture by Robert Ortiieb.

Legion of Honor Mar.: Drawings by Eugene Berman; Jack Gage Stark.

SANTA FE, N. M.

Modern Art Gallery Mar.: Contemporary Paintings and Sculpture.

Museum of N. M. Mar.: Paintings by Suzanne Boss.

SEATTLE, WASH.

Art Museum To Apr. 4: International Show, Contemporary Prints.

SPRINGFIELD, MASS.

Smith Museum To Mar. 28: Fred Nagler; Howard Lipman.

Museum of Fine Arts To Mar. 24: Watercolors by John Marin.

SYRACUSE, N. Y.

College of Fine Arts To Mar. 27: Walt Kuhn Paintings and Drawings.

TOLEDO, OHIO

Museum of Art To Apr. 18: Paintings of the Year.

UTICA, N. Y.

Munson-Williams-Proctor To Mar. 28: Dong Kingman.

URBANA, ILL.

Univ. of Ill. To Mar. 28: Contemporary American Painting National.

WASHINGTON, D. C.

National Gallery To Apr. 18: Paintings from Berlin Museums.

Pan American Union Mar.: Paintings from Haiti.

Phillips Gallery Mar.: Karl Knaths; John Piper; Bernice Cross.

WEST PALM BEACH, FLA.

Norton Gallery To Mar. 28: Art League Annual; Watercolors, Sculpture.

WICHITA, KAN.

Art Association Mar.: Dutch Paintings from Metropolitan Museum.

WOODSTOCK, N. Y.

Mollie Smith Gallery To Apr. 15: David Anderson; Paintings.

WORCESTER, MASS.

Art Museum To Mar. 21: 20th Century Sculpture.

NEW YORK CITY

A. C. A. Gallery (63E57) To Mar. 20: Benjamin Kopman.

Acquavella Galleries (38E57) Mar.: Selected Old Masters.

American-British Art Center (44W56) To Mar. 20: Art Work Shop.

Argent Galleries (42W57) To Mar. 20: Carroll; Lawman; Marsh.

Artists Gallery (61E57) To Apr. 2: Paintings by Anthony Toney.

Artists League (77 Fifth) Mar. 19-Apr. 9: Gold; Shul; Oberlander.

Ashby Gallery (18 Cornelia) To Mar. 27: Ashby and Sonada.

Associated American Artists (711 Fifth) To Apr. 3: Lasar Segal;

Mar. 22-Apr. 3: Artists Equity Babcock Galleries (38E57) Mar. 22-Apr. 3: Artists Equity Group.

Bank for Savings (Fourth at 22) To Mar. 25: Frank Horowitz.

Barbizon Plaza Gallery (Sixth at 58) Mar. 23-Apr. 20: Mabel Carver.

Barzansky Galleries (604 Madison) Mar.: Group Exhibition.

Bignon Gallery (32E57) To Mar. 27: 19th-20th Century French Paintings.

Binet Gallery (67E57) Mar. 19-Apr. 9: Edward Shepard Hewitt, Oils.

Bonestell Gallery (50E58) To Apr. 27: Rosabelle Morse.

Botanical Garden Museum (Bronx Pk.) Mar. 21-Apr. 18: Bronx Artists 26th Annual.

Brunner Gallery (110E58) Mar.: Old Masters.

Buchholz Gallery (32E57) Mar. 23-Apr. 17: Jacques Lipchitz.

Carlebach Gallery (937 Third) To Mar. 21: Sidney Rifkin; Mar. 22-Apr. 10: Peter Bana.

Carstairs aGallery (11E57) To Mar. 20: Cathleen Mann.

Century Association (7W43) To Apr. 30: Augustus Saint-Gaudens.

Charles-Fourth Gallery (51 Chas.) Mar. 19-25: Pollack; Dreier.

Chinese Gallery (38E57) To Mar. 26: Wallace Putnam, Oils.

Contemporary Arts (106E57) To Apr. 2: Maureen O'Connor, Paintings.

Dellus (116E57) To Apr. 2: Master Drawings, Old and New.

Dix Gallery (760 Mad.) Mar. 16-Apr. 17: R. Colquhoun; R. Macbride.

Downtown Gallery (32E51) To Mar. 20: Louis Guglielmi.

Durand-Ruel Galleries (12E57) To Mar. 31: Vassily Khmeluk.

Durlacher Bros. (11E57) To Mar. 27: Paintings by Salvador Rosa.

Educational Alliance (197 E. Bway) To Mar. 28: Elias Grossman.

Egan Gallery (63E57) To Apr. 3: New Photographs, Aaron Siskind.

Eggleston Galleries (161W57) To Mar. 20: Philip Heid; Ted Rand.

8th St. Gallery (33W8) Mar. 22-Apr. 4: Flower Paintings; To Mar. 21: William Fisher, Landscapes.

Feigl Gallery (601 Madison) To Mar. 20: Bronia Blanc-Bocser.

Ferargil Galleries (63E57) To Mar. 29: Delbos.

44th St. Gallery (133W44) Mar. 19-Apr. 16: Saul Liskinsky.

French & Co. (210E57) Mar.: French and American Paintings.

Friedman Gallery (20E49) Mar.: Ernest Hamlin Baker.

Garret Gallery (47E12) To Apr. 30: Group Exhibition.

Grand Central Galleries (15 Vand.) Mar.: Sarkis Katchadourian.

Hugo Gallery (26E55) Mar. 15-Apr. 5: Fredric Karoly.

Jane St. Gallery (41 Ferry) Mar.: Jane St. Group.

Kennedy & Co. (785 Fifth) Mar.: Paintings, Prints; Clipper Ships.

Kleemann Galleries (65E57) Mar.: Modern French Color Prints.

Knoedler Galleries (14E57) To Mar. 27: Print Show; Emile Bernard.

Kootz Gallery (15E57) To Mar. 27: Geer van Velde; Bram van Velde.

Kraushaar Galleries (32E57) Mar. 22-Apr. 3: Contemporary American Paintings and Watercolors.

Laurel Gallery (48E57) To Mar. 26: Homer Pfeiffer, Watercolors.

Levit Gallery (16W57) Mar.: Jan Schreuder.

Julien Levy Gallery (42E57) To Mar. 20: Arshile Gorky.

Lilienfeld Galleries (32E57) Mar.: Old Masters and Modern French.

Little Gallery (Lex. at 63) Mar.: Watercolors by Katharine Rosen.

Luyber Galleries (112E57) To Mar. 27: Louise Boller; Mar. 28-Apr. 3: Paintings; Matis Black.

Artists Equity Members Show.

Macbeth Gallery (11E57) To Mar. 20: Herman Maril.

Matisse Gallery (41E57) Mar. 20-Apr. 3: Miro.

Metropolitan Museum (Fifth at 100) Mar.: Art of Ancient Egypt; Technical Examination of Paintings.

Gothic Prints; American Glass.

Midtown Galleries (805 Mad.) Mar. 20: Dong Kingman.

Milch Galleries (55E57) To Mar. 20: Sidney Lawman.

Morgan Library (33E36) Mar.: Manuscript and Printed Bibles.

Morton Galleries (117W58) Mar.: Group Exhibition.

Museum of City of N. Y. (Fifth at 103) Mar.: A Survey of Painting.

Museum of Modern Art (11W58) To Apr. 25: Naum Gabo and Antoine Pevsner; To Apr. 4: Miro Mural.

Museum of Non-Objective Painting (1071 Fifth) Mar.: New Permanent Collection.

National Academy (1083 Fifth) Mar. 25-Apr. 14: 122nd Annual.

National Arts Club (15 Gram. Pl.) To Mar. 21: Members Annual.

New Age Gallery (133E58) Mar. 22-Apr. 3: Artists Equity Group.

New Art Circle (1E57) Mar.: Clifford Odets; Lee Gatch.

New School (66W12) Mar. 21-Apr. 5: Irving Amen.

Historical Society (Cent. Pk. at 100) To Apr. 25: George Harvey.

Public Library (209W23) Mar.: Hans Alexander Mueller.

Newcomb-Macklin Gallery (15E57) To Mar. 20: Arnold Hoffman.

Newhouse Galleries (15E57) Mar.: Distinctive Paintings.

Newman Gallery (150 Lex.) Mar.: Portraits by Gilbert Stuart.

Newton Gallery (11E57) Mar. 10-Apr. 2: Andres Bueso.

Niveau Gallery (63E57) Mar. 10-Apr. 10: Utrillo.

Norlyst Gallery (59W56) To Mar. 27: Paintings, Italy.

Opportunity Gallery (9W57) To Apr. 10: Carl Morris.

Parsons Gallery (15E57) To Mar. 27: Mark Rothko Paintings.

Pascedotti Gallery (121E57) To Apr. 3: Florence Koehler.

Perls Gallery (32E58) To Mar. 27: Modern Paintings from France.

Pinacotheca (20W58) To Mar. 27: Alice Trumbull Mason.

Rehn Gallery (683 Fifth) Mar.: Contemporary American Paintings.

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